SCHIZOID CHARACTER ORGANISATION AND THE ANOREXIC PATIENT

By Karen Swanepoel

University of Pretoria

Department of Psychology

In Partial Fulfilment of the Requirements for the degree

MA (Clinical) Psychology

Mr Loray Daws

Dr M Aronstam

December 2005

Acknowledgements

The assistance, support, guidance and input of the following people are acknowledged with tremendous gratitude:

- The participants of the study whom volunteered time, effort and personal information.

- The Psychiatric Hospital for allowing us access to patients to take and for assisting in the selection of suitable subjects.

- Mandy Florence for her assistance in identifying willing clients in the private sector for participation in the study.

- Ingrid James for her assistance in identifying willing clients in the private sector for participation in the study.

- Daleen Macklin for her assistance in the recoding the Rorschach protocols

- Helen Allen for editing.

- Mr Loray Daws for his continuous guidance, support, encouragement.

- Amelia Pearce for sharing Rorschach Data

- Paul Justin Swanepoel for statistical analysis of the Rorschach Data

- My family for all their love, sacrifice, support and guidance in helping me complete this journey.

- My partner, Justin for being by my side through all the up's and down's, for his support, understanding, patience and love.

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

SCHIZOID CHARACTER ORGANISATION AND THE ANOREXIC PATIENT

By Karen Swanepoel

Department of Psychology

MA (Clinical) Psychology

ABSTRACT

Fifteen adult women, (mean age 27.7 years) participated in this quantitative study. The study was aimed at identifying schizoid character structure in a group of individuals diagnosed with Anorexia Nervosa by means of the Rorschach Inkblot Test. Overall results show that 60.8% of the sample was found to have the hypothesized schizoid characteristics. Although results support the hypothesis of a schizoid character structure being present in the persons with Anorexia Nervosa, the results may only be applicable to these specific research participants as identified confounding variables in the study were seen as possibly influencing the findings. These variables include the use of medication as well as comorbid conditions and previous psychotherapy.

Keywords: Anorexia nervosa, eating disorders, character structure, object relation, schizoid character structure, Rorschach Inkblot Test, Comprehensive System, Exner, psychological functioning, ego development.

SKISOïEDE KARAKTER ORGANISASIE EN DIE ANOREKSIESE PASIëNT

Deur Karen Swanepoel

Departement Sielkunde

MA (Kliniese) Sielkunde

SAMEVATTING

Vyftien vroue, (gemiddelde ouderdom van 27.7 jaar) het aan hierdie kwantitatiewe studie deelgeneem. Die doelwit van die studie was gemik op die identifisering van ‘n skisoïede karakterstruktuur in ‘n groep van individuel wat gediagnoseerd was met Anoreksie Nervosa met behulp van die Rorschach Inkklad Toets. Oor die algemeen toon 60.8% van die steekproef met skisoïed karakteristieke soos deur die narvorser gekonseptualiseer. Alhoewel die bevindings van hierdie studie die hipotese ondersteun dat ‘n skisoïede karakterstruktuur in persone met anoreksie nervosa teenwoordig is, is die bevindings moontlik net op die steekproef van toepassing aangesien die identifisering van steurings veranderlikes ‘n moontlik invloed mag hê op die bevindings van die studie. Die gebruik van medikasie asook psigoterapie voorafgaande mag dien as redes vir die bevindinges .

Sleutelwoorde: anoreksia nervosa, eetlus versteuring, karakterstruktuur, objek verhouding, skisoïed karakterstruktuur, Rorschach Inkklad Toets, Exner, psigologiese funksionering, ego ontwikkeling.

CHAPTER ONE

INTRODUCTION TO THE STUDY

1.1 Introductions

Society's enduring preoccupation with sex and sexual matters is being confronted by a new cultural obsession – the persistent quest for thinness. It seems this is an age fixated on food and bodies. A study conducted in the United States of America in 1978 (Nielson survey) showed that 45% of all households had a person dieting during the course of that year. Of the women who were dieting, 76% acknowledged it was for cosmetic reasons rather than for their health. It seems that the trepidation about diet and exercise has evolved from a growing leisure-time hobby to a national obsession. The apparent increase in anorexia nervosa and related eating disorders is the result of forces at work in our culture which direct girls and women in anguish towards anorexia as a solution, (Johnson, Schwartz & Thompson, 1980).

1.2 Research Rational

Literature to date tends to explain the phenomenon of anorexia mainly from a dynamic viewpoint (Aronson, 1993; Hsu, 1990; Malan, 1997; Williams, 1997, 2004). Although this manner of exploring anorexia is common practice, it tends to negate the theme of character organisation. Rather, anorexia is traditionally viewed in light of developmental arrest in the oral stage of psychosocial development as postulated by Freud (Williams, 2004).

As explained by Williams, (2004) what occurs is that the anorexic patient becomes psychologically and unconsciously suspended in the oral stage, where persecutory anxieties are unusually intense. As a result, the patient makes a transition to the anal, genital and later phases without true resolution from the oral phase. It is this fixation in the oral phase that allows pathological traits to develop.

As an outcome of the oral stage pathology or the fact that most hypotheses seem to rest on Freudian logic, the researcher deems it necessary to explore

the *nature of the type of character* associated with Anorexia Nervosa (AN). In this current study an attempt will be made to describe the character structure of the so-called anorexic patient from an Object Relations (OR) paradigm. As will be discussed in Chapter 3, the focus will be on Guntrip's interpretation of Fairbairn's theory of a schizoid personality structure, as the theory centres on both the internal object world and the appearance of these internal structures in observable characteristics. It is hypothesised that this aspect lends itself to the identification of the above schizoid traits by means of the Rorschach Inkblot Test. The shift towards identifying and describing schizoid traits is aimed at providing a more definite conceptualisation of a schizoid character structure. This, in conjunction with the theoretical formulations made, will hopefully aid in furthering the abstract understanding of character organisation, and the implications thereof in AN.

1.3 Objectives of the Study

The current study focuses on a group of individuals with AN as diagnosed by a multi-disciplinary team, in a psychiatric setting according to the DSM IV (1998) criteria. The study aims to provide empirical support for the role that character (schizoid) organisation plays in psychopathology, with specific reference to AN.

The study will furthermore be based on a quantitative dimension in which the properties of the phenomenon (schizoid characteristics) at hand will be quantitatively measured by means of the Rorschach Inkblot test, and scored using the Comprehensive System.

In light of the above, the particular objective of this study can be formulated as follows:

- To identify schizoid traits in a group of individuals diagnosed with Anorexia Nervosa by means of the Rorschach Inkblot Test.

1.4 Central Definitions

Since the Comprehensive System approach to the Rorschach Inkblot test provides detailed information about the *personality structure* and *functioning* of a person, the following concepts will now be defined, namely, character structure, schizoid character structure, object relations and the Rorschach Comprehensive System as they are central to the current study.

1.4.1 Character Structure

Contemporary psychoanalysts view character as a person's customary or typical pattern of adaptation to internal drive forces and to external environmental influences. For the purpose of this study, character structure refers to specific internal processes which then manifest into certain styles of defence and observable behaviour. In the literature to date, it is said that character lends itself to a constitutional disposition via interaction of drive forces with early ego defences as well as environmental influences, identifications with and internalisation of other people. It is thought that the degree to which the ego has developed a competence to tolerate the delay of impulse discharge and to neutralise energy determines the degree to which character traits emerge (Kaplan & Sadock, 1998).

1.4.2 Schizoid Character Structure

Guntrip (1968) describes Fairbairn's theory of schizoid states as follows;
Schizoid characters are viewed as persons who exhibit the following states and/or feelings, these being, feelings of being cut off, shut off, out of touch, feeling strange, of things being out of focus or unreal, of not feeling one with others, or at the point of having gone out of life. Furthermore interest seems to wane and things feel futile and meaningless.

This state of mind is usually described as depression, but it lacks the heavy, black inner sense of brooding anger and guilt that characterises depression. According to Guntrip (1968), depression is of a more extraverted state of mind, while the above is an introverted state (Guntrip, 1968). Persons in a

schizoid state relinquish objects even though they still need them, and external relationships seem to be emptied by a massive withdrawal of the real libidinal (the object, person or thing in which mental energy is invested in) self. Effective mental activity has disappeared into a hidden world; the conscious ego is emptied of feeling and action and seems to have become unreal. The attitude to the outer world is one of non-involvement and observation at a distance without any feeling (Guntrip, 1968).

Lastly, when a schizoid structure supervenes, the conscious ego appears to be in a state of suspended animation in between two worlds – internal and external – and having no real relationship with either of them. The ego has declared an emotional and impulsive standstill on the basis of keeping out of effective range and being unmoved. Important to note is that schizoid structure may alternate with depression and can be confusingly mixed so that both schizoid and depressive signs appear (Guntrip 1968). Schizoid signs include introversion, withdrawal, loneliness, narcissism, and loss of affect, sense of superiority, self sufficiency, depersonalisation and regression. In order to provide an understanding of the development of a schizoid structure, the researcher moves to defining OR. These are the building blocks upon which Fairbairn developed his theory of schizoid states (Guntrip, 1968).

1.4.3 Object Relations

Ogden, (in Grotstein, 1994), defines object relations as essentially the theory of unconscious internal *self representation and object representation* in dynamic interplay with current interpersonal experience. The analysis of internal object relations focuses on the discovery of the relationship between internal representations and the ways in which a person resists shifting these unconscious internal object relations in the face of his or her current experience.

The internalisation of an object relationship involves a splitting of the ego into parts that, when repressed, represents internal objects which then stand in a particular unconscious relationship to one another. This relationship is formed by the nature of the *original* object relationship, however this relationship does

not by any means abide by a one-to-one association with the object and is in addition potentially changeable by subsequent experience.

The internal object relationship may later be re-externalised by means of intrapsychic processes such as projection, the process of ascribing and projective identification in an *interpersonal* setting which will be described in chapter 3, (Greenburg, 1983).

1.4.4 The Rorschach Comprehensive System

The Rorschach Comprehensive System (RCS) mainly provides a structural analysis of personality. Further, it describes, by means of seven so-called personality clusters or dimensions, the psychological functioning of individuals as they are functioning at present. Each of these clusters is made up of intercorrelated variables which pertain to a specific aspect of a person's personality and therefore his or her psychological functioning. The clusters are as follows:

The ***Affective Cluster*** yields information about the way in which a person communicates his or her emotional experiences. More specifically, it provides insight into how one deals with one's own feelings, how one responds to the feelings of others, and how a person reacts in emotionally intense situations.

The ***Capacity for Control and Stress Tolerance Cluster*** offers information about the manner in which a person manages stress; it looks at their capacity to cope effectively and consistently with everyday life events. It also looks closely at the innate and current psychological resources available in managing the above.

The ***Information Processing Cluster*** provides information pertaining to how a person centre their attention on events in her lives, where as the ***Cognitive Mediation Cluster*** presents information as to the way a person perceive his/her environment and whether the manner in which she views people and events, is similar to that of others.

The ***Self Perception Cluster*** gives information about how a person views oneself, the extent of their self-awareness, and the nature of their self- image. Self-esteem is also focused on. This closely relates to the ***Interpersonal Perception Cluster*** which presents information about how a person relates interpersonally. Specific focus is placed on what attributes one has towards others, the degree of interactions with others, and the approach towards and management of these interpersonal relationships.

The ***Ideation Cluster*** pays attention to the way a person reflects on the experiences one has had and the impressions one has formed about events in their lives.

Lastly, the RCS consists of a search strategy. This serves to review each of the previously mentioned clusters thoroughly by means of specifying which elements are most prevalent in the personality structure. This is significant as it hugely impacts on a person's psychological functioning. In relation to the study, the sequential search strategies will be indicative of the presence of relatively fixed character traits. This aspect will be discussed further in Chapter 4.

1.5 Personality versus Character Structure Debate

Owing to the nature of this study, and the interchangeable use of personality and character in clinical situations, it is deemed necessary to clarify the difference between personality structure and personality states and character organisation.

Weiner, (1998), explains that *personality structure* refers to the nature of people as defined by their current thought and feelings, which then comprises personality states, and their enduring disposition to conduct themselves in certain ways, which then constitutes personality traits.

Personality states comprise a broad range of relatively transitory affects and attitudes that are brought out by situational circumstances, such as being happy or deeply in thoughts at the moment. Personality traits, on the other hand, are comprised of a broad range of stable characteristics and

orientations of the individual, such as being persistently dependent or suspicious. In terms of the current study, the notion of schizoid characteristics is seen as the above explained stable characteristics of an individual.

Character Structure is said to refer to the nature of people as defined by the underlying needs, attitudes, conflicts and concerns that influence them to think, feel and act in certain ways at particular times and in particular circumstances. It may also include the manner in which the personality states and personality traits of the individual interact and influence each other.

In the study, the main focus is placed on identifying those specific character traits (schizoid) that will form part and parcel of the character structure of persons diagnosed with AN.

1.6 Scientific Contributions

Literature to date is largely based on European and American ideology, and research is almost inevitably always focused on these populations. Therefore any inferences drawn in a South African context might not be valid, and need further investigation to clarify the prevailing academic trends.

The current research topic has never been covered in the South African context, and any findings will be of value to the development of our understanding in the growing prevalence of AN in the country.

As the research method involves the Rorschach Inkblot test, data collection and protocols will aid the much-needed development of the newly established Rorschach Journal and SAIROP database in South Africa. Further validation for using the Rorschach Inkblot Test as a research tool is found by it eliciting scientific investigation, as descriptive research.

1.7 Summary

In conclusion, as supported by empirical evidence, (Hsu, 1990), AN is on the rise. This fact, in conjunction with literature to date focusing on dynamic viewpoints rather than character organisation, has led to the research at hand. Use has been made of an object relations point of view specifically that of

Guntrip's interpretation of Fairbairn's theory of a schizoid character structure, in order to understand the character organisation of an anorexic. The Rorschach Inkblot Test will be used to identify the observable aspects of a schizoid character.

A brief outline of the forthcoming chapters will be now be discussed in order to provide an overall, comprehensive synopsis of the research.

Chapter 2 will aim at conceptualising and describing AN, its manner of presentation in a clinical setting, its prevalence in society, and its relation to other psychopathologies. In addition, attention will be given to various theories of development, and trends to find causes for the development of anorexia.

Chapter 3 is intended to provide a theoretical overview of the nature of a Schizoid Character Structure. Focus will be placed on the relationship between eating disorders and character organisation, as well as the dynamics of AN in relation to a Schizoid Character Structure.

In Chapter 4 the Rorschach Comprehensive Method will be explained and discussed, with more specific attention being paid to the means of analysis, whereas chapter 5 focuses on the methodology of the study. By its nature, it is a more technical chapter, which will focus on participants in the study, as well as provide a description of data collection procedures, data analysis and statistical analysis.

In Chapter 6 the results will be discussed in relation to both the theory and the objectives of the study. Lastly, chapter 7 will provide a summary of the findings as well as an integrated view of the research sample. Recommendations for the research will also be included.

CHAPTER TWO
THE ANOREXIA NERVOSA DISORDER

2.1 Conceptualising AN

'Anorexia' comes from a Greek word that can be translated into loss of appetite. As an eating disorder, AN is characterised by a relentless and distorted attitude towards weight, eating and fatness. The illness usually begins in adolescence and it carries extensive morbidity and eventual increased mortality. It is further explained as a refusal to eat, not because of lack of appetite, but rather because of fear. The refusal of food or aversion to eating is the result of the above described attitude towards weight, shape and fatness. Another significant feature of AN is the finding that this fear of fatness actually intensifies as the individual loses weight, (Hsu, 1990).

There is no adequate explanation for the occurrence of this fear of fatness. It does not seem to qualify as a delusion as AN patients do not display any other psychotic features, nor as a pure disturbance of body image as suggested by Bruch (in Hsu 1990). The research around the pure disturbance of body image stipulates that the distortion of body size perception alone does not represent body-image disturbance, and therefore is not pathognomonic to eating disorders, (Hsu, 1990).

Hsu (1990) argues that the onset of AN usually occurs in the late teens, with the female-to-male ratio being at least ten to one. The disorder almost always starts with dieting; amenorrhea generally develops before there is remarkable weight loss, although more frequently it overlaps with or occurs shortly after a determined effort to lose weight. It is estimated that only about 25% of anorectics are actually overweight before the onset of the illness. The majority of patients are at a healthy weight or at most a few pounds over their matched-population mean weight when the dieting starts. Hsu (1990) continues to explain that after some initial weight loss with the accompanying praise and admiration, the subsequent disorder develops.

He states that for the anorectic, the pursuit of thinness continues despite ever-increasing weight loss, and the fear of fatness as previously mentioned actually increases to the point where, if she stays at the same weight from day to day, she fears she will ultimately and unavoidably become immeasurably obese. Typically, she is quite unsure of why she is so persistent with this obsessive dieting except that she feels overweight/too fat despite the weight loss. The anorectic merely wants to keep increasing the safety margin between her actual weight and her ideal weight.

Hsu (1990) further maintains that the continued weight loss is viewed as a victory, and keeping to the same weight from one day to the next or gaining weight generates despair and panic. The anorectic may present as dejected and may complain of feeling depressed. Irritability, insomnia, social withdrawal and preoccupation with food, dieting, and cooking, augment as weight loss progresses. It has been found that most anorectics exercise vehemently to burn off calories, and this relentlessness will often continue despite severe weight loss.

Crisp, Harding and Hartshorn (in Hsu 1990), further hypothesise that within two years of the onset of restrictive anorexia nervosa, persons go on to develop bulimia, which then becomes a great source of anguish and may precipitate attempted, or actual suicide. The anorectic may counteract the inevitable weight gain from binges by purging which, if her weight is below normal, may cause cardiac arrest and death.

In relation to the above, Kaplan & Sadock (1998) add that binges in restricting anorectics occur as a result of patients not being able to continuously control their voluntary restriction. These binges most often occur at night and in secret; following a binge, the anorectic usually purges by self-induced vomiting. Further, these patients frequently make use of laxatives and even diuretics in order to increase weight loss. Another important feature is that of ritualistic exercising – extensive running, cycling, jogging and/or walking are common activities.

Anorectics may in addition show unusual behaviour with regard to food, in that they will hide food all over the house and carry large quantities of candy around, while during meal times they attempt to dispose of their food in napkins and/or pockets. They may also cut their food into very small pieces and then spend a substantial amount of time rearranging the food on their plate.

Owing to the continual upsurge and the complex nature of AN, clinicians have devised a classification system not only to aid in diagnostic dilemmas but also to provide information which will aid in the treatment of the illness. This aspect will now be discussed.

2.2 DSM – IV diagnostic criteria of AN

2.2.1 Presenting Symptoms in a Clinical Context

The diagnosis of AN is based upon the criteria of Kaplan & Sadock (1998). The criteria are as follows:

A. Refusal to maintain body weight at or above a minimally normal weight for age and height (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 women is considered to have amenorrhea if her periods occur only following hormone eg, oestrogen administration).

Specifying types

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).

It is clear that AN entails more than just dieting and weight loss; it is a dynamic pathology which encompasses various physical and psychological components. As previously discussed, AN is on the increase, this aspect of prevalence will follow in the next discussion.

2.3 Epidemiology of AN

Eating disorders of various kinds have been reported in up to 4% of adolescent and young adult research participants. More specifically, AN has been reported more frequently over the past several decades, with increasing reports of the disorder in pre-pubertal girls and males. The average age of onset of anorexia is believed to be in the mid-teens; however, up to 5% have been reported onset in their early twenties. Anorexia is also estimated to occur in about 0.5% to 1% percent of adolescent girls. It is seen in 10 to 20 more often in females than in males. It is also believed that there is a 5% prevalence of young women with some symptoms of anorexia who do not meet the full diagnostic criteria. This in itself creates alarm, as one becomes aware of the potential out there for young girls to eventually develop the disorder, (Kaplan & Sadock, 1998).

According to Hsu (1990), epidemiological studies have confirmed the clinical impression that eating disorders are more widespread among Caucasian females from middle to upper classes in Western cultures. As a result it can be said that anorexia is therefore culture-dependent. He goes on to state that the incidence of anorexia is increasing in developing countries, and immigrants from other cultures tend to develop abnormal eating attitudes and behaviour as they become acculturated. As a result it is proposed that eating disorders have become more common in countries developing economically; this in itself is very pertinent to the South African context. Interestingly enough according to Malan (1997), anorexia does not occur in cultures where there is a shortage of food.

AN is often accompanied by other conditions, either primary or secondary. AN is seldom diagnosed in isolation, these comorbid conditions should always be evaluated.

2.4 Comorbid Conditions

Kaplan and Sadock (1998) identified the following comorbid conditions to present in AN,; these are obsessive-compulsive behaviour, depression and anxiety. Patients may present as rigid and even perfectionist.

Diagnostically AN patients also tend to have somatic complaints, with epigastric discomfort being most common. Compulsive stealing is also frequently noted, generally of sweets, and laxatives, but clothing and other items are stolen as well. Poor sexual adjustment is also noted. This is related to adolescent psychosocial sexual development being delayed. In adults usually a marked decreased interest in sex occurs often before the onset of the disorder.

More specifically, major depressive disorder and/or dysthymic disorder has been reported in up to 50% of AN patients. The suicide rate is much higher in persons with the binge eating-purging type. The binge eating-purging type is also inclined towards substance abuse, impulse control disorders and/or personality disorders. The restricting type, on the other hand, is associated with obsessive compulsive disorders.

There are many medical conditions which occur as a result of a patient being diagnosed with AN. Briefly stated these include amenorrhea, hypokalemic alkalosis, superior mesenteric artery syndrome, lanugo, edema, cachexia, loss of cardiac muscle, loss of small heart and arrhythmias. More related to purging are problems of electrolyte abnormalities, digestive-gastrointestinal problems, erosion of dental enamel, seizures, and/or mild cognitive disorders, (Kaplan & Sadock, 1998).

It is clear that AN is far from being a simple disorder. In fact it presents as life-debilitating and life-threatening, both physically and psychologically. One

may wonder what causes a person to be so self-destructive. This aspect will be discussed next.

2.5 Phenomenology of AN

AN is seen as stemming not only from psychological factors but also from biological (specifically genetic origins) and social factors. These form the next point of discussion as viewed by Kaplan and Sadock (1998).

Biological factors Endogenous opioids are seen as contributing to the denial of hunger in patients with anorexia. Studies have shown dramatic weight gains in some patients who were administered opiate antagonists. Starvation is viewed as resulting in many biochemical changes, some of which are also present in depression.

The thyroid function is suppressed as well. Starvation can result in the development of amenorrhea, which reflects low hormone levels. With regard to genetic factors, Collier (in Malan, 1997) states that anorexia is due to gene–environment interaction in which socio-cultural factors lead to the disease in genetically susceptible individuals.

Social factors Kaplan and Sadock (1998) assert that patients with anorexia find support for their practices in society's emphasis on thinness and exercise. They go on to say that there are no specific family constellations which pertain to the disorder, but there is evidence that patients have close but troubled relationships with their parents. It was found that families in which children presented with eating disorders, there were high levels of hostility, chaos and isolation, accompanied by low levels of nurturance and empathy. It has also been shown that adolescents with severe eating disorders tend to draw attention away from strained marital relationships.

Psychological and psychodynamic factors Anorexia is thought to be an effect of demands placed on adolescents, which require them to behave more independently and to increase their social and sexual functioning, (Kaplan & Sadock, 1998).

Patients with anorexia are viewed as substituting their preoccupations, which are similar to obsessions, with eating and weight gain instead of other normal adolescent activities. Anorexic patients are seen to lack a sense of autonomy and selfhood.

Anorexics are hypothesised to experience their bodies as being under the control of their parents, therefore self starvation is seen as an effort to gain validation as a unique and special person. It is only through the act of extreme self-discipline that the anorexic patient can develop a sense of autonomy and selfhood. Kaplan & Sadock, (1998), explain that patients have been unable to separate psychologically from their mothers. Their bodies are then as a consequence viewed in terms of being inhabited by an introject of an intrusive and unempathic mothers. Starvation as a result can be viewed as unconsciously arresting the growth of this intrusive internal object and thereby destroying it.

As a consequence of the above factors, anorexia is seen to require complicated medical and psychological treatment. Kaplan & Sadock (1998) are of the opinion that this complexity, together with the fact that the disease has a poor prognosis and a mortality rate of 5-18%, demonstrates the necessity for research which can contribute to improving the above status anorexia holds. The study described so far will allow for therapeutic intervention based on different dynamics such as schizoid personality, which can possibly suggest an alternative approach to therapy. The latter however, would need further investigation and is not an objective of this current study.

2.6 Summary

AN is an eating disorder characterised by preoccupation with weight loss, eating and fatness. It usually begins in adolescence, but it often rebirths itself in adulthood. Although the disorder involves distortion and fear, it does not meet the criteria for classical delusional disorders. It also seems at present that the disorder is more prevalent in females than males, and has been reported to have high rates of morbidity and mortality.

In order to fully comprehend the nature of anorexia, one needs to view it in terms of the anorexic feeling fat and fearing this fatness. It is not enough to just lose weight; maintaining a weight, even a low weight generates despair and panic. For the anorexic the thrill of addiction is not so much reaching a certain weight as the internal processes. Usually the weight loss creates a sense of autonomy and self which is separate from the mother. The above is what the anorexic is seen to strive for. Therefore one can conceptualise that anorexia is more about internal processes than appearance.

If attention is paid to the epidemiology, it can be hypothesised that anorexia is on the rise. Prevalence is estimated to occur in 1% of adolescents. Although this in itself does not seem alarming, a further 5% of adolescents show half of the symptoms, From this, the assumption is made that this 5% may be prone to the development of AN in the future.

Of further significance is that anorexia does not occur in isolation but is often accompanied by comorbid conditions which are just as serious and damaging in nature. These include obsessive compulsive behaviour, depression and anxiety disorders which tend to be just as debilitating as the anorexia itself. Besides the above psychological disorders, a number of serious physical ailments accompany anorexia. These include heart and digestive problems.

In terms of understanding why anorexia occurs, a bio-psycho-social model is followed. Basically what this model argues is that anorexia is caused by more than just one factor. It involves aspects of biology (in terms of endogenous opioids, biochemical changes, thyroid functioning and genetics), social factors such as society's emphasis on thinness and exercise, and psychological aspects. This includes troubled relationships with parents and the lack of autonomy and selfhood.

CHAPTER THREE
THEORETICAL REVIEW

3.1 Introduction

This chapter is intended to provide a theoretical overview of the nature of a schizoid character structure as per Fairbairn (in Guntrip 1968), the role character organisation plays in AN, and lastly the manifestation of the schizoid traits in the presentation of AN. A critical view of Fairbairnian psychology will now be addressed.

3.2 Theory of W.R.D Fairbairn

Due to the complexity of Fairbairn's theory and the nature of the study focusing specifically on his conception of a schizoid character, only a précis of his mainline theory will be given. Fairbairn (1940) himself prepared a brief synopsis of his theoretical work. This synopsis is as follows:

- An ego is present at birth.
- The libido is a function of the ego.
- As a result of there being no death instinct, aggression may be viewed as a reaction to frustration and/or deprivation.
- As a result of the libido being a function of the ego, and aggression being a reaction to frustration and/or deprivation, there is no such thing as an id.
- It can then be said, that the ego and therefore in turn the libido, are fundamentally object-seeking.
- Separation anxiety is the earliest and most original form of anxiety that a child experiences.
- Internalisation of an object is a defensive mechanism initially adopted by the child in order for her* to deal with her original object (the mother and her breast) in so far as it is unsatisfying.
- Internalisation of an object is a distinct psychological process and not just a product of phantasy of incorporating the object orally.

*The female pronoun has been used throughout the study as a result of the study focusing entirely on female participants.

- The two main aspects of the internalised object, the exciting aspect and the frustrating aspect, are split off from the main core of the object and then repressed by the ego.
- In relation to the above, the main core of the internalised object which is not repressed can be described as the ideal object or ego-ideal.
- Owing to the fact that the libidinal (exciting) and anti-libidinal (rejecting) objects are both cathected by the original ego, these objects carry with them into repression the parts of the ego by which they are cathected. This leaves the central core of the ego (central ego) unrepressed, but acting as the instrument of the repression.
- The resulting situation is one in which the original ego is split into three egos. The first is the central (conscious) ego which is attached to the ideal object (ego-object). The second is a repressed libidinal ego which is attached to the exciting object, and the third is a repressed anti-libidinal ego which is attached to the rejecting object.
- It is this above internal situation which represents the basic schizoid position. This position is more fundamental than the depressive position as described by Melanie Klein.
- The anti-libidinal ego attaches to the rejecting object and thus adopts an uncompromising, hostile attitude towards the libidinal ego. This results in the reinforcement of the repression of the libidinal ego by the central ego.
- Fairbairn views Freud's superego as a complex structure which is made up of the ideal object, the libidinal ego and the rejecting object.
- It is these above object relations concepts which form the basis of Fairbairn's theory of personality, (Grotstein & Rinsley, 2000).

In terms of ego development, Fairbairn states that the ego develops as a result of a number of *phases* of object relations. More specifically, he identified three main stages, which will now be discussed individually.

a) Stage one - this is characterised by total infantile dependence (child dependent on the mother or caregiver) and the infant's complete identification with the object of dependence. This aspect is known as the 'primary identification', which involves the process of incorporating the object so

completely that the distinction between the object and the ego is blurred. The self and others are experienced as one, that is, narcissistically.

During this phase the breast is the preferred object, but when needs are no longer met or when the breast does not appear, the infant becomes frustrated and feels that her love for the breast actually has destroyed it (object).

This leads to the problem of the infant experiencing that satisfaction makes the object disappear and/or that her desire for the object threatens its existence, causing internal conflict. The infant longs for the object, yet at the same time fears the loss of the object, which in turn causes the infant to withdraw from the object in order to save it. This phase is known as the 'schizoid position'. Still in relation to stage one, there are two sub-phases, the first being a pre-ambivalent phase (entailing no aggression), which has the dilemma of the infant attempting to love the object without destroying it. The second sub-phase is called the 'depressive position', which entails the infant both loving and hating the same object. The dilemma presented here is that of the infant hating the object, and wanting to injure the object without destroying it. Important to note is that in both the schizoid and depressive position the object (in the mind/experience of the infant) becomes bad. The infant has great need to master the latter anxieties felt as a result of the object loss.

To summarise, the pre-ambivalent phase entails internalisation of the object, while the depressive position entails dichotomy of the object into an accepted object and a rejected object. It is the infant's rejection of the object that Fairbairn views as a crucial technique. This technique is essential if the infant is to move to the next stage.

b) Stage two - Fairbairn calls this the 'transitional stage'. This stage is characterised by the infant differentiating itself from the object through the process of rejection. Here the relationship formed is not based on primary identification, but rather on the crucial task of the infant being able to reject objects without losing them, to form a dependent relationship while at the same time maintaining the differentiation between itself and the object.

c) Stage three - this stage is based on the infant developing mature dependence, which can be described as the mutual dependence between the infant and the object. This process allows for the development of genital sexuality.

This newly developed psychological structure allows for a decrease in the internalisation of frustrating objects. Instead, what happens is that the satisfying object (accepted object) becomes the central ego, which then takes on the role of rejecting and/or repressing both the libidinal ego and the anti-libidinal ego. This is done by means of aggression. Fairbairn calls this the 'endopsychic situation'.

Fairbairn theorises that this aggression exists only in relation to frustration, that there is no aggressive drive as stated by Freud. In relation to Freud's Oedipal complex, the child is seen at this stage to be able to relate to more than one object. The child's needs become genital, but since these needs are not met, the child internalises both bad maternal and paternal objects. Each of these objects is then split into exciting and rejecting objects, in other words, one parent becomes the exciting object while the other parent becomes the rejecting object, (Summers, 1994).

The next point of discussion relates to Fairbairn's theory on psychopathology. This aspect is of particular importance as it focuses on the development of the schizoid position, thus schizoid character organisation, which is the main focus of this study.

In Summers (1994), Fairbairn explains that schizoid persons are orientated to partial objects instead of whole objects. Others are seen as "objects" for personal gratification. The implication of this is that schizoid persons are more inclined towards taking rather than giving. Giving as such is seen in terms of depletion and loss, this causes the person rather to transfer relationships to an inner reality in which value is attributed. However, at the same time, in an attempt to preserve the object, the person will avoid it, so as not to empty or destroy it.

Further depression is viewed as stemming from the ambivalent phase, as the person experiences anxiety over the possibility that her hatred for the object will destroy it.

Therefore it can be said that the person's aim is to incorporate the object in order to hate it without destroying it. As a result ambivalent feelings remain, which then become repressed.

In conjunction with this, Fairbairn argues that neurosis is in actual fact just a defence. Phobic states are also viewed as a defence, though they are more particularly a defence against the expulsion-retention dilemma which is experienced as a result of the incorporation of the object. Obsession, on the other hand, as explained by Fairbairn, functions to keep the objects within. Obsession is a form of vacillation that occurs as a result of wanting to let go of the object yet at the same time retain it. Further, when the accepted object is internalised and the rejected object externalised, a paranoid (persecutory) state develops, as the object is now viewed as a threat from the outside. When the reverse occurs and the bad object becomes internalised while the good object (goodness) remains on the outside, a dissociated hysterical state develops, (Summers, 1994).

3.3 Personality/Character Organisation and Eating Disorders

Literature to date, for instance Martinsen, Hoffart, Sexton and Rosevinge (2004), states that eating disorder systems and general symptomatology have direct effects on the dimensional personality disorder index. Therefore it is thought that personality aspects may be at least partially responsible for the general symptomatology in chronic eating disorders. This is in line with the idea that symptom improvement appears to precede changes in the personality.

Holta (2002) further explains that oral personality factors are primary predictors of eating disorders, not only in females, but in males as well. Traits associated with restrictive anorexia are dependency, oral fixation and avoidance. Holta's (2002) main finding is that the Oral Personality

characterises women with eating disorders. These women are seen to exhibit traits such as emotional instability, self-doubt, sensitivity, and compulsivity.

The above is seen to correspond with previous findings, that state that eating disorders are associated with low self-esteem, dependency, and inordinate need for social approval and control (Holta, 2002).

Bruch (in Holta, 2002) suggests that eating disorders and oral personalities are closely related, that the misuse of eating can be a behavioural means of dealing with psychological conflict and interpersonal disturbances. Bruch's ideas are consistent with object relations theory, as disturbances of eating are seen to represent essential disturbances in early parent-child interaction patterns, as a result creating poor inner self-representations of parents and an over-stimulation of the immature grandiosity of the child.

Self - starvation may then act as a means to gain at least a distorted sense of self-control by minimising the ambivalent or confused parent identification and the distress related to an unstable and vulnerable self, (Holta, 2002).

According to Pryor and Wiederman (1996), persons with AN can be characterised as reserved, introversive, constricted, obsessional and compulsive. They add that most investigations of personality and eating disorders have involved clinical instruments which emphasise pathology rather than features. They further suggest that women with AN are constricted and conventional, that they have a greater negative affect and less positive affect. Anorexics are seen to experience little joy or excitement and are seldom happy, they experience excessive worry, irritability, and emotional lability. They mistrust, are socially isolated, and may often feel mistreated by others. There is also a preference to sort out problems by oneself.

In general, persons with AN are viewed as cautious, timid, restrained, conventional, avoidant of risky behaviour and unable to stray into fantasy or be absorbed in sensory experiences.

Strober (1980) explains that anorexics display high levels of dispositional neuroticism and introversion, and that interpersonal anxieties appear to be camouflaged by pervasive psychobiological regression during their period of acute illness but become more conspicuous during the recovery phase. He states that overall, anorexics display symptoms of obsessionality they also have a high propensity for social approval.

In addition, he sees them as having a lower social presence, not being psychologically minded or flexible. Rather they maintain self-control, conformance and intellectual efficiency.

Lastly, Strober (1980) developed a prototype of the young female anorexic, describing her as obsessionist in character, introverted and socially insecure, self-denying, deferential and given to over compliant adaptation, prone to self-abasement, with limited spontaneity and self-directed autonomy. These aspects are further in conjunction with displays of an overly formalistic and stereotyped manner of thinking.

3.4 The Relationship between Schizoid Characteristics and Anorexia Nervosa

The relevance of Fairbairn's theory of the schizoid personality (as viewed from the perspective of Harry Guntrip, 1968) and anorexia nervosa lies with that of schizoid reactions to food and eating. According to Guntrip, the schizoid person has basic problems in relationships which derive from her reactions to the first source of a good/live breast. Food and eating naturally play a large part in the schizoid's struggles to solve these problems. The reactions to food and people are similar, and can be described as a need to possess and incorporate, but this need is hindered by a fear to take, accept, and devour. This results in the hypothesis that there is a constant fluctuation between hungry eating and refusal to eat, longing for people and rejecting them. The symbolic meaning around this relates to the infantile need being a natural *imperative need* to "get food", bodily attention, contact and emotional object relations, first from the mother.

Based on this theory, the researcher hypothesises that the anorexic person fears rejection from others. This rejection cannot be tolerated or dealt with, therefore the anorexic attempts to reject her body by withholding food and *nourishment.* It is in doing this that the anorexic rejects herself instead of others rejecting her. Through this process the anorexic can maintain *control.* This is done in terms of a defence whereby anorexics protect themselves.

Fairbairn (in Guntrip, 1968) states that the phenomenon of “fear of loving as destructive” is not an entirely simple concept. The terms ”love” and ”hate” are used somewhat indiscriminately as including natural, pathological, immature and mature meanings. The difficulty arises because love in a mature sense is a highly developed achievement with its first beginnings in simple infantile need.

The infant is so helpless that her natural needs are extremely urgent, and if they are not quickly met, panic and rage develop. The infant’s “need-relationship” to the mother then becomes frightening because it has become dangerously intense and even destructive. Guntrip, (1968) further postulates that the schizoid has a passive fear of the loss of independence. This means that the schizoid‘s fear of a devouring sense of need towards others is paralleled by the fear that others have the same swallowing-up attitude towards her.

The schizoid not only fears devouring and losing the love-object but also that the other person will devour her. Then she becomes claustrophobic, and expresses this in such familiar ways as feeling restricted, tired, imprisoned, trapped, and smothered, and must break away to be free and recover and safeguard her independence, so she retreats from object relations. With people she either feels smothered or bursting. Owing to their intensely hungry and unsatisfied need for love, and their consequent incorporating and monopolising attitude to towards those they need, schizoids cannot help seeing their objects in the light of their own desires towards them. The result is that any relationship, into which some genuine feeling goes, immediately comes to be felt deep down, and unconsciously experienced as a mutual devouring. Such intense anxiety has the result that there seems to be no

other alternative but to withdraw from relationships altogether, to prevent loss of their independence and even of their very self.

Relationships are felt to be too dangerous to enter into. The worst object relation problem arises when the ego is driven to seek security by doing without objects altogether.

The researcher links this aspect of doing without food in order to maintain security of the self to being thin, the more threatening the relationship, the thinner the anorexic needs to be. The more they need and want, the more dangerous that need becomes, thus, the greater the need to control and maintain their independence. Feelings of being fat are used as a defence to keep distance between object relations as the symptoms become the means of relating; this also creates a diversion by means of which meaningful relations can be avoided. The conflict around eating maintains the barrier and thus keeps the anorexic safe.

The above feature is supported by McDougall (1989), when in relation to the body-mind connection, she states that emotion is not recognised in a symbolic way (that is, within the code of language which would have allowed the affect-laden representations to be named, thought about and dealt with by the mind), but instead is immediately transmitted by the mind to the body, in a primitive nonverbal way such as flight or fight impulses, thus producing the physical disorganisation that is called a “psychosomatic symptom”.

Psychosomatic maladies come to acquire, secondarily, a beneficial significance. The physical suffering they cause is liable to be compensated by the unconscious conviction that the illness is serving as a protective function, such as defining one’s body limits. Fears of merging when in affective interaction with others (recalling unconsciously a disturbed mother-infant relationship and the fear of being engulfed or abandoned by her) are thereby alleviated, (McDougall, 1989).

Another link to that of a schizoid character in relation to anorexia is provided by Malan (1997), who maintains that the following are psychodynamic aspects of anorexics.

He states that intense needs, mainly for physical closeness and satisfaction from other human beings, threaten to be more than the individual can bear. Anorexics use eating as a substitute, because it is entirely under the individual's control. Hunger is further hypothesised to function as an emotional anaesthetic. Its aim is to defend against the hope of having these needs fulfilled, in order to avoid disappointment and despair consequent upon their being left unfulfilled. In other words, hunger functions as a defence against all aspects of close relationships.

Literature to date has postulated that AN is linked to oral fixations; anorexic behaviours are seen as a means of dealing with oral psychological and interpersonal problems (Holta, 2002). The significance behind this is that the schizoid character is developed as a result of a fixation at an early oral period (Fairbairn in Guntrip, 1968).

Fairbairn (in Guntrip, 1968) also suggests that all forms of psychopathology are defences against oral conflicts and anxieties either of a schizoid or depressive nature. In relation to the nature of this specific study, the researcher now refers to the various characteristics associated with a schizoid character organisation.

3.5 Schizoid Character Traits

Guntrip (1968) hypothesises that the following traits mark a schizoid character organisation which will individually be addressed.

- Introversion
- Withdrawnness
- Narcissism
- Self-sufficiency
- A sense of superiority

- Loss of affect
- Loneliness
- Depersonalisation
- Regression

Introversion - Here the schizoid is described as being cut off from the external world in an emotional sense. All her libidinal yearning and strivings are directed inwards towards internal objects which lead to the living of an intense inner life. This shows in the anorexic patient's conversion of interpersonal conflict to that of intrapersonal conflict.

Palazzoli (in Malan, 1997) explains this in terms of anorexic patients losing the ability to experience their "power motive" in effective interpersonal relationships and thus seeking to express it in an intrapersonal relationship with, and fight against, their own body. This concept is supported by Tirelli, (in Williams, 2004) where she describes the therapist's experience with an anorexic patient as being one where the patient finds it difficult to receive words from the therapist and therefore avoids establishing any sort of emotional exchange in her outer world.

Withdrawnness - This is defined as being detached from the outer world and links to, introversion as explained above. In the anorexic patient, withdrawnness is manifested by development of the no-entry defence system which performs the function of blocking access to any input experienced as potentially intrusive and persecutory (Williams, 1997). Williams stresses that this type of defence is limited and confined to acute anorexic symptoms.

Withdrawal is also discussed by Thoma (in Malan, 1997), who believes that the oral nature of anorexia serves as a means of both cannibalistic incorporation and a way of escape from being dominated, which is achieved by withdrawing from life. Malan (1997) further states that the anorexic patient withdraws from human relationships as a result of having intolerance for demands made on her.

Narcissism - This is seen as a characteristic that arises out of the predominantly interior life that the schizoid lives (see introversion). Her love objects are all inside her and greatly identified with, so that these libidinal attachments appear to her to be her. Melanie Klein (in Guntrip, 1968) holds that a physically incorporative feeling towards love objects is the bodily counterpart, or foundation, of a mentally incorporative attitude which leads to mental internalisation of objects and the setting up of a world of internal psychic objects.

Guntrip (1968) further explains that these mentally internalised objects, especially when the patient identifies with them, can be discovered, contacted, enjoyed or even attacked in her own body, when the external object is not present, for example when a person cannot be directly angry with another person, so she goes away alone when her temper is aroused and punches herself, the autoerotic and narcissistic phenomena of thumb-sucking, masturbation and hugging oneself are based on the above-mentioned identification. However, this autoerotic phenomenon is only secondarily autoerotic as the autoerotism is a relationship with an external object that is identified with oneself. Narcissism is then seen as a disguised internalised object relation.

This narcissistic characteristic pertains to anorexic patients in that they often make use of a narcissistic defence in their relationship with a therapist. This is characterised by the patient barricading herself behind a docile expression by way of behaving as a model patient (Petrelli, in Williams, 2004). Clauser (in Aronson, 1993) reiterates the use of narcissism in terms of anorexic patients displaying aesthetic and narcissistic pretensions which are used as a means of hiding their authentic hunger for life. This is shown when anorexic patients act if they are not hungry, reject maturity and sexuality, and belittle their families and erotic strivings. Clauser continues by saying that the anorexic patients' real hunger for love and their thirst for life is betrayed by the importance they attach to food in their drawings and dreams, in the way they gulp down scraps from the refrigerator, and in their need to know that food is amply available.

Sours (in Aronson, 1993) states that narcissism impersonates itself as hostility to social pleasures; this means that the anorexic patient struggles against feeling enslaved, manipulated and exploited. She believes that the life she has been given is not her own.

She wants to establish a survival system where the goal is one of power, which is expressed by means of a grand gesture, one that retrieves its energy from the fact that it is difficult to stop anyone from starving herself. The anorexic patient wants to avoid any kind of accommodation to the demand of others which is contrary to the compliant, sweet posture the anorexic maintained in her early childhood. Sours continues by saying that the anorexic will treat her body as though it was a threatening entity which, like a demon, needs to be controlled at all times. As the flesh falls away, the soul becomes revealed, made free again, given shape and nourished by a diet of primitive anger thinly disguised by a falsely appealing, chic narcissism masquerading as Puritanism.

From the above explanations, narcissism can be seen as being manifested in a variety of forms pertaining to the anorexic's defence mechanisms. It is as a partial result of this defence mechanism that a schizoid character develops.

Self-sufficiency - This is an introverted, narcissistic self-sufficiency which does without real external relationships, while all emotional relations are carried on in an inner world. This trait is a means of safeguarding against anxiety, which presents itself in dealings with actual people.

In relation to the anorexic patient, Williams (2004) states that anorexics have the tendency to reject feelings of dependence, which relates to failures in early relationships. The significance of this is the anorexic need to develop autonomy through her eating habits, or in this case, lack of eating. However, this trait comes with a high price as the anorexic will *lose* her identity in order to avoid the experience of separateness and dependence.

Sprince (in Aronson, 1993) elaborates on anorexics and self-sufficiency when she explains that having no needs is to be all-powerful. She further explains

that to challenge death by starvation can, mean to the patient that she can achieve separateness and an identity as a result.

It is the aim of the anorexic to develop a body so strong and self-sufficient that she can do without nurturance. The explanation can be that when food and touch are considered, they are initially related to the supporting object.
This is meaningful in that often the anorexic patient discards the value of food and touch. Sprince then mentions that gradually all apparent interest in food and bodily contact may be removed in favour of the need to achieve "a lack of needs". This in itself reinforces the trait of self-sufficiency, although manifested by different means from those of a 'pure' schizoid.

Malan (1997) describes anorexic patients as struggling against feeling enslaved and exploited, and not being permitted to lead a life of their own.
As a result they would rather starve than continue a life of accommodation. He elaborates this thought by saying that in this search for a sense of identity and selfhood, they will not accept anything from their parents or the world around them. Their main struggle is for control and autonomy/self - sufficiency.

A sense of superiority - This is closely related to self-sufficiency and is explained by means of one not needing other people, meaning that people can be dispensed with. The sense of superiority is seen as a means of over-compensating a deep-seated dependence on other people, which leads to feelings of inferiority, smallness and weakness. With it goes a feeling of being different from other people.

With regard to the anorexic patient, the above trait is believed to exhibit itself by means of the illness itself. Bruch (in Aronson, 1993) explains that the very features which are described as evidence for superior behaviour are indications of serious maldevelopment. She describes the illness as a desperate fight against feeling enslaved and regarded as incompetent to lead a life of their own. The superior behaviour, instead of solving difficulties, only reinforces them.

Kernberg (in Aronson, 1993) continues this theme, by saying that in anorexia, the efforts to magically control one's own body (fantasised as a potentially dangerous enemy) coincides with the unconscious re-projection of the power struggle onto the surrounding environment. It is the patient's control over her own life and death that assures her unconscious superiority and power over all those who try to control her – particularly those who are concerned for her survival.

Loss of affect - Malan (1997) suggests that anorexic patients exhibit loss of affect as a defence mechanism. This defence is equated to the function of not eating, as eating is the equivalent to driving them back towards the problems of needs, feelings and human relations, as do affective states.

Malan (1997) suggests that anorexia with its loss of affect comes into operation as an emotional anaesthetic. As a result of feeling overwhelmed by intense emotions of emptiness, the anorexic patient denies the empty space and concretely decreases it by not eating. It is in denying the fulfilment of a need that the need is denied. The same goes for wanting to feel but being afraid to, therefore *not feeling* the un-fulfilment and pain of being afraid to feel, is avoided.

It can be said that both the defence of not feeling and not eating are related, as by eating, one needs to feel; therefore the two defences reinforce one another.

Loneliness - According to Guntrip (1968), loneliness is an inescapable result of schizoid introversion and the closing down of external relationships. It reveals itself in the intense longing for friendships and love which repeatedly breaks through. Loneliness in the midst of a crowd is the experience of the schizoid cut off from affective rapport.

Riess and Rutan (in Aronson 1993) state that the loneliness which develops around AN is intense, thus implying its inherent presence. The concept of loneliness is also mentioned by Boris (in Aronson, 1993), who explains that through hunger one becomes oblivious to everything else. For anorexic

patients that means everything else is reduced to nothing. If they are not obliterated by the hunger itself filling the furthest reaches of the mind, they are obliterated by the experience of eating and then by humiliation of the spirit and flesh. He goes on to say that it is this hunger itself which paradoxically serves as the antiseptic for loneliness.

Depersonalisation - This is described as a loss of identity and individuality, together with derealization of the outer world.

In relation to the anorexic patient, this links to psyche-soma dissociation. Sacksteder (in Aronson, 1993) explains this concept in terms of anorexic patients experiencing their self and their body as distinct entities, rather than a psychosomatic unity; rather than being identified with their body, liking it, enjoying it, caring for it, nurturing and developing it, they hate it, and cruelly, unrelentingly attack it. It is this lack in bodily identification that leads to a sense of depersonalisation.

Williams (2004) expands on the above, saying that loss of identity is the high price patients pay in order to avoid the experience of separateness and dependence, acknowledgement which would involve a costly feeling of gratitude.

Regression - This is seen as the schizoid feeling overwhelmed by the external world and being in flight from it both inwardly and as it were, backwards to the safety of the womb.

The last trait is very significant in AN, where the anorexic, by not eating, attempts to avoid puberty and regress to pre-puberty, as through lack of food, physical and sexual development can be hindered (Mongal, 1987).

In summary, the schizoid character structure is hypothesised to develop from object relations as explained by Fairbairn (1940), with specific attention being paid to the development the ego as well as development of the schizoid position. The schizoid position can be explained as follows; persons are orientated to partial objects instead of whole objects in conjunction to viewing others as “objects” for personal gratification. The repercussion of this is that

schizoid persons develop to be more inclined towards taking rather than giving. This is as a result of *giving* being experienced by the person in terms of depletion and loss, which causes the person to rather transfer relationships to an inner reality in which value is attributed. However, at the same time, in an attempt to preserve the object, the person will avoid it, so as not to empty or destroy it.

Further Fairbairn (1940) argues that there are three stages in the development of the ego, the infantile total dependence stage (stage 1) whereby the infant completely identifies with the object of dependence. This process is known as primary identification. The second stage being the transitional stage (stage two), during this stage the infant begins to differentiate itself from the object through the process of regression. The main objectives being to reject the object without losing it and form a dependent relationship while at the same time preserving the differentiation between itself and the object. Stage three on the other hand allows for the development of mature dependence between the object and the infant.

As a consequence of the above three stages, a central ego develops which takes precedence over both the libidinal and antilibidinal ego. This central ego allows the infant to relate to whole objects instead of part objects as opposed to the previously mentioned schizoid position whereby the infant can only relate to part objects. It is argued by Fairbairn (1940) that the schizoid position manifests as a result of disruption in the development of the ego and its object relations.

When an infant is mobilized in the schizoid position certain traits are seen as developing, these include the before-mentioned introversion, withdrawnness, narcissism, self-sufficiency, superiority, loss of affect, loneliness, depersonalisation and regression.

In relation to AN, the schizoid personality is hypothesised to be present in anorexic patients, this is based on the notion of a person's reactions to food being the same as their reactions to people, that is the need for possessing and incorporating (food) while simultaneously fearing to take, accept and

devour hence the result of restricting food, fearing food and its ability to destroy the psychic self, these are all viewed as symptoms of AN (see chapter 2).

This hypothesised relationship between AN and a schizoid character structure is proposed to be made quantifiable by the Rorschach Inkblot test, which will be discussed next.

CHAPTER FOUR
THE RORSCHACH COMPREHENSIVE METHOD

4.1 Introduction

This chapter will focus on the Comprehensive System approach of the Rorschach inkblot test. As the purpose of the study involves identifying particular variables as discussed in Chapter 3, the exploration of other commonalities in the sample's functioning and personality structure suggested by the various clusters of variables will not be focused on as this is beyond the scope of study. The Comprehensive method of analysing the Rorschach Inkblot test will serve the purpose of identifying (not exploring) particular criteria.

4.2 The Nature of the Rorschach Inkblot Test

The ten inkblots that represent the stimuli of the Rorschach Inkblot test were first made accessible to the professional community in September 1921. These cards were originally intended as a refined diagnostic approach for the differentiation of schizophrenia. However, as time has passed, this method of assessment has generated substantial interest, much use and widespread research, (Exner, 1993).

The Rorschach Method is seen in many ways as an objective assessment technique as it is comprised of uniform stimuli, standard administration, formal coding and specific interpretive guidelines (Weiner 1998). In relation to Rorschach coding, empirical studies have found that examiners trained in the Rorschach Comprehensive System can be expected to achieve better than 90% agreement on coding for the variables of Location choice, Pair, Popular (p) and Organisational Activity (Z). In addition there is more than 80% agreement on determinants, form quality, content category and Special scores. Thus an overall mean percentage for inter-rater agreement is just under 90%, (Exner, 1998).

Weiner (1998) deems the Rorschach Inkblot test to be in part, an objective assessment of a subject's cognitive style. Yet he also recognises that it

provokes a stimulus for fantasy which will lend itself to a subjective assessment of thematic imagery. In this subjective tradition, fantasy is seen as providing essential and personally significant information independently of any objective features. Weiner (1998) adds that the construction of Rorschach responses involves processes of association, attribution and symbolism. These aspects are said to direct the assignment of characteristics to a point of exceeding the actual stimulus features of the blot.

When exploring the nature of the Rorschach test two key elements become pertinent, the first being the projective process. This process occurs when people allocate their own internal characteristics to external stimuli without reason and awareness. The second element is that of ambiguity; ambiguity is said to be closely linked to the extent of the inherent structure in the stimuli and the nature of the subject's task, (Macklin 2003).

Weiner (1998), Exner (1993) and Schachtel (1966) all state that response to the Rorschach stimuli may and probably often does involve *projection*. It can be stated, then, that the Rorschach method is looked upon as a relatively unstructured technique among personality assessments rather than just a projective technique. This is as a result of it being an instrument that involves ambiguity and clearly defined stimuli as well as task elements (Macklin 2003).

4.3 The Comprehensive System (CS)

In 1968 the Rorschach Research Foundation was established. The purpose of this at that specific time was to conduct a comparative analysis of the five major approaches to the Rorschach method. Initially the Foundation wanted to validate the Rorschach Method empirically by excluding facets of other applications that were deemed unreliable and/or invalid. The Foundation wished to introduce contributions that were empirically sound. These contributions were linked to the administration, scoring and interpretation of the assessment tool, (Exner, 1993; Macklin, 2003; Weiner, 1998). As a result of the initial aims of the above study, the CS was developed.

Its development was principally based on the need for a consistently administered, adequately normed and reliably scored test, thus creating a psychometrically sound assessment tool, (Macklin 2003).

The CS has been significantly expanded since it was introduced by Exner in 1974. According to Weiner (1998), the following form the foundation on which the CS is based;

- Standardised administration
- Objective and reliable coding
- A representative norm base.

The above foundation allowed for the Rorschach method to become a reliable way to assess a person's personality structure as well as their psychological functioning (Macklin 2003).

Weiner (in Macklin 2003) states that the Rorschach method is able to aid in the diagnosis of a variety of conditions that involve specific patterns of personality functioning. In addition it is viewed as offering well-validated contributions in identifying treatment goals and/or difficulties in psychotherapy. It may also aid in the selection of appropriate treatment modalities, and has the capacity of detecting both change and improvement over time.

4.4 Method of Analysis

According to Exner (1993), the CS allows for a methodical analysis of a vast range of data as produced by the Rorschach test. Interpretation of structural variables, content themes, sequence analysis and test behaviours form part of the analysis.

For the purpose of the study at hand, the structural variables were explored and interpreted according to the following guidelines as specified by the CS.

4.4.1 Clusters to be examined

Exner (1993) identified seven groups of inter-correlated variables for structural analysis. These groups were termed the 'Rorschach Clusters'. As stated in Chapter 1, each of these seven clusters is related to a particular aspect of personality functioning. Each of the individual clusters will now be discussed more in-depth.

4.4.1.1 Control and Stress Tolerance: This cluster offers information about a person's innate and current psychological resources. In addition, it focuses on the manner in which these resources are organised in order to make them more accessible.

Exner (1993) argues that adequate resources are needed to reduce the subjective experience of distress and preserve one's coping style. He explains that this will allow for the achievement of psychological well-being and successful adaptation to the demands that life imposes. On the other hand, the combination of overwhelming stress, limited and/or inadequate resources, together with inconsistent coping efforts, personify lives distinctly made up of disappointment, distress and limited achievement.

The Rorschach inkblot test helps therapists identify (by means of information) the extent to which an individual may plan and accomplish ways of dealing with everyday demands. The Rorschach inkblot test also provides information about the types and extent of stressful demands present in a person's life, as well as how able the person is to tolerate and cope with the stress created by these demands without losing self-control. In addition, insight is attained into the person's capability to bring about an integrated personality style in order to tolerate and manage stress experienced. It is thought that the cause of the stress experienced lies in either a specific situation or a series of life events. Situation-related stress is looked at by the variables D and Adj D, (Macklin 2003).

4.4.1.2 Cognitive Mediation: This cluster provides information about the manner in which a person perceives her environment.

It also assists in giving a valuable indication of whether the way the person perceives events is similar to the manner in which the majority of people do so.

Exner (1993) states that a person's ability to experience aspects of life realistically, with a facet of conventionality, will encourage the development of personality strengths, that will characteristically contribute to good adjustment. Therefore, when a person has difficulty in viewing herself and her world in a realistic manner, a personality limitation is developed which may contribute to the manifestation of adjustment problems. Important to note here, though, is that the same applies to tendencies which are usually conforming, as these tendencies which are highly characteristic often aid in forming impressions of experiences.

4.4.1.3 Information Processing: This cluster provides information about the way in which a person focuses her attention on the events in her life and how this perceived stimulus is organised.

Exner, (1993), explains that successful adaptation is developed by openness to new experiences and the efficiency with which the person organises these impressions. Therefore, when a person views the world from a narrow disorganised frame of reference, she becomes potentially vulnerable to various types of adjustment difficulties.

4.4.1.4 Ideation: This cluster gives information about the way a person thinks and how she reflects on her life experiences. Included here are the impressions subjects have formed about the events in their lives.

Exner (1993) observes that optimal adaptation is gained when a person is able to think about her experiences and impressions in a logical, coherent, flexible, constructive and slightly preoccupied manner. Therefore, it is stated that a person who is inclined to think illogically, incoherently, inflexibly and overtly fancifully may reinforce a personality structure that acts as liability in that it disrupts psychological adjustment.

4.4.1.5 Affect: This cluster provides information about the manner in which a person processes her emotional experiences. Of specific importance is the way in which subjects deal with their own feelings, how they respond to the feelings of others, and the manner in which they react to emotionally charged situations in general.

In this regard, the Rorschach test provides information which specifies whether a person can experience and sufficiently express her emotions both pleasurably and moderately. It may also indicate whether a person is prone to processing her emotions in a constricted, dysphoric or over-intense manner which may lead to the development of adjustment difficulties Exner (1993).

4.4.1.6 Self-perception: This cluster aids in the understanding of how a person views herself, with specific attention being paid to self-esteem which represents the extent of her self-awareness and the nature of her self-image.

In relation to this aspect, the Rorschach test aids in the identification of whether a person feels satisfied and comfortable with herself or whether in fact persons are troubled by the negative features of themselves. Further it assists in providing information about whether a person is overly preoccupied with herself, or alternatively whether she pays too little attention to herself. It is also able to indicate whether a person has a clear sense of identity, in contrast to one that is uncertain and unrealistic (Weiner, 1998).

4.4.1.7 Interpersonal Perception: this cluster offers information on a how a person relates interpersonally. It specifically pays attention to a person's attitude to others and gives an indication of the amount of interaction her has with others. It also focuses on the manner in which she may approach, manage and sustain her interpersonal relationships.

In this respect, Rorschach findings assist in assessing whether a person is capable of maintaining a reasonable level of interpersonal interest, involvement and comfort. Alternatively it also suggests whether a person is inclined to be disinterested, disengaged and/or uncomfortable in social

situations. It may further indicate whether a person expects intimacy and security in her interpersonal interactions and whether closeness is regarded as threatening to her well-being, thus causing the person to enforce distance between herself and others. In addition, insight is gained into whether a person can either initiate an adaptive balance between cooperation and tolerance and/or competitiveness and assertiveness, in other words whether a person is subservient or domineering in their relationships.

The Rorschach test also yields information about whether a person perceives others and her social reality with accuracy and empathy or whether she is more likely to misinterpret the motives of others, thus misconstruing the implications of interpersonal events (Exner, 1993).

4.4.2 Sequential Search Strategy

The CS can be viewed as the customary method which is used in order to obtain the optimal review of the clusters. Exner (1993) identified 12 key variables that, when placed into an order of precedence, directs the optimal order of the cluster review.

To assist in diagnosis, six special indices were developed, which are as follows: the Suicide Constellation (SCON), the Depression Index (DEPI), the Coping Deficit Index (CDI), the Hypervigilance Index (HVI), the Obsessive Compulsive Index (OBS) and lastly the Perceptual Thinking Index (PTI). Of late, this last index replaced the earlier Schizophrenic Index. The majority of the Special Indices form part of the 12 key variables, (Macklin, 2003).

Exner, (1993), states that the importance of the key variables is that they denote which combination of clusters offers the most substantial data sources which will yield the most significant information about a person's psychological features. The key variables function as the most significant elements in a personality structure and therefore have enormous impact on a person's psychological functioning and well-being.

The first six key variables refer to personality structure. They are as follows: PTI > 3, DEPI > 5, CDI > 3, DEPI > 5, D Score > Adj D and Adj D > 0. Each of these focuses on the presence of psychopathology and thus can be viewed as having the potential for functional disorganisation. The six remaining variables refer to the more fundamental personality styles, which are viewed as forming the foundation of the person's future personality organisation. These are the following: Lambda > 0,99, Reflection > 0, EB = Introversive, EB = Extratensive, p > a + 1 and HVI = positive (Macklin, 2003). The presence of any of these key variables indicates strong, relatively stable personality traits or pathology.

As the study is focused on identifying specific schizoid traits, it is beyond the scope of the study to further investigate which key variable introduces the participants' search strategies. Since a schizoid character structure is viewed as a relatively stable personality organisation, it is expected that there would be a strong presence of the first six key variables in the sample. It is also postulated that the CDI (Coping Deficit Index) will render positive.

Specific attention will be paid to the following indices of the Rorschach Inkblot Test; the Core Section, The Affect Section, and The Self-Perception and Interpersonal Perception Section. Within these sections, focus will be placed on the EB (Erlebnistypus), M>SumC (Introversion), AFR< 50 (Affective Ratio), C = 0 (Affective modulation), Ego Index <.33, SumC': WSumC (Constraint of emotion), achromatic colour (FC' + C'F + C') and Texture and Vista responses.

.

CHAPTER FIVE
METHODOLOGY

5.1 Introduction

This chapter will focus on the methodology of the study; this will entail an outline of the participants, a description of data collection procedures, data analysis and statistical analysis.

5.2 Participants

Fifteen people were recruited to participate in the study (n=15). Although 20 participants were originally proposed to be included in the study, only 15 were available. This was as a result of the unwillingness of some recruits and institutions as well as time constraints (permission for assessment at the psychiatric hospital was only granted towards the end of October). Because the study is exploratory, sampling was purposive rather than representative. The 15 participants were divided between two researchers who conducted clinical interviews, administered and coded the Rorschach test. Owing to the fact that both researchers' studies involved AN and the Rorschach test, data collected was shared.

The participants were recruited from two sources, the first being inpatients from a psychiatric hospital in Gauteng, and the second outpatients referred by psychologists in private practice.

As illustrated in Table 1, 40% (n=6) of the final sample consisted of inpatients at the psychiatric hospital while the remaining 60% (n=9) were outpatients referred from psychologists in private practice. Thus the majority of the sample consisted of outpatients. Participation in the study was on a voluntary basis and without remuneration.

Table 1: Status of Participants

Participants	n	%
Outpatients	9	60
Inpatients	6	40

5.2.1. Selection Criteria

All the participants who took part in the study were required to have or have had a DSM – IV diagnosis of AN as given by a psychiatrist. In addition, the following factors determined the participants' inclusion in the study; (i) gender (females); (ii) age (18-65); (iii) a Body Mass Index (BMI) below 18; (iv) Grade 10 level of education; and (v) English- or Afrikaans-speaking. Excluding criteria included the presence of psychosis, moderate to severe cognitive impairment, organic brain injury and/or an organic brain disorder.

Further, it was shown that all participants had a previous history of AN and as no other objective screening methods were used to rule out the probability of a differential diagnosis, it was acknowledged that if any comorbid conditions did exist, they would impact on results of the study. Therefore, as the scope of the study did not warrant a comprehensive screening of participants, it is acknowledged that the above may significantly influence the reliability and validity of the study.

In relation to the above and as demonstrated in table 2, the majority of participants (60%) were taking prescribed anti-depressant medication at the time of assessment. Further, of that 60% another 27% of participants were diagnosed with epilepsy and were also taking medication that is prescribed anti- epileptics.

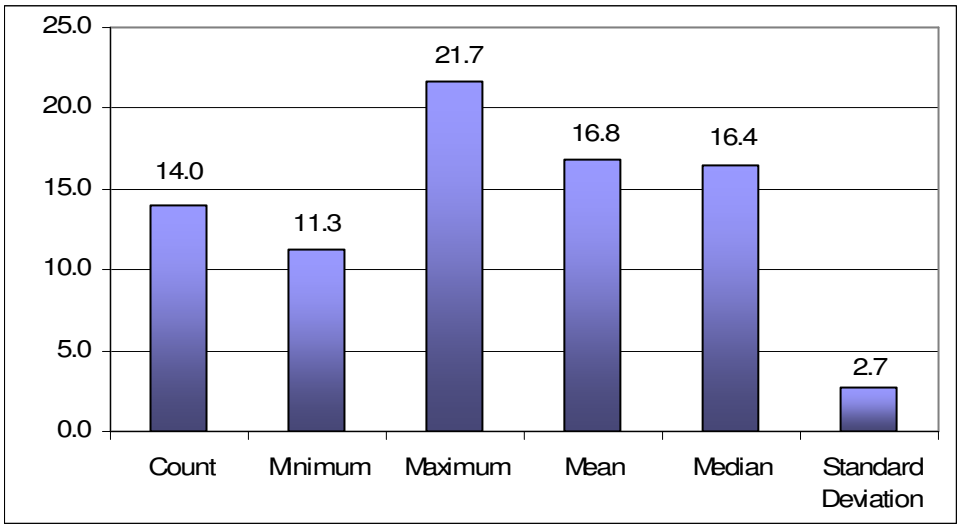
Table 2: Medication use

Participants	Number (n)	Percentage (%)
Medicated	9	60.0%
Non-medicated	6	40.0%

Due to the character structure not being a transient phenomenon, the significance of the presence or absence of symptoms is minimal, thus the participants' 'current phase' of acuity or residual was not considered as an inclusion criterion.

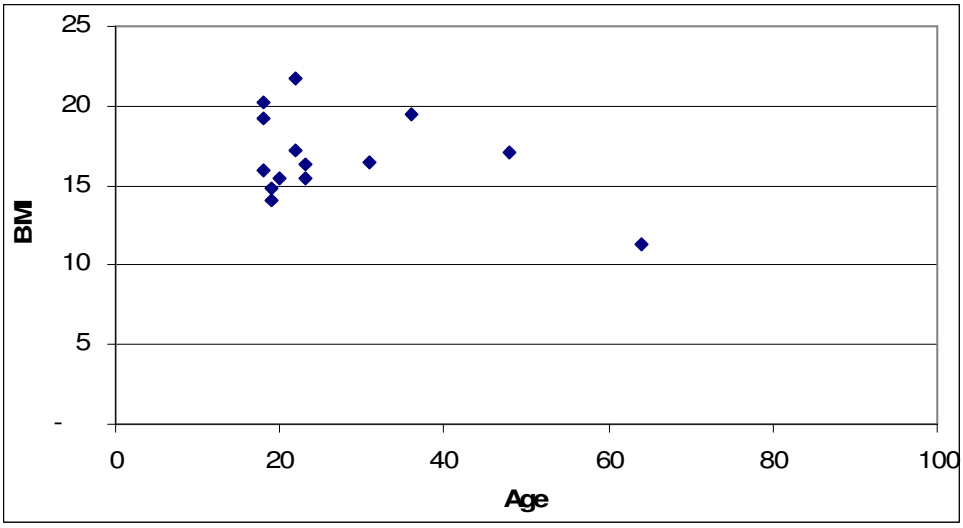
As shown in Figure 1, the subjects' BMI had a mean of 16.8, which is below the normal range (18 - 25). The lowest BMI was 11.3, which is 53 % of the recommended level. The highest BMI was 21.7, which lies within the normal range.

Figure 1: BMI Statistics



In relation to age, it seems that the older the participant is, the lower the BMI gets (see Figure 2).

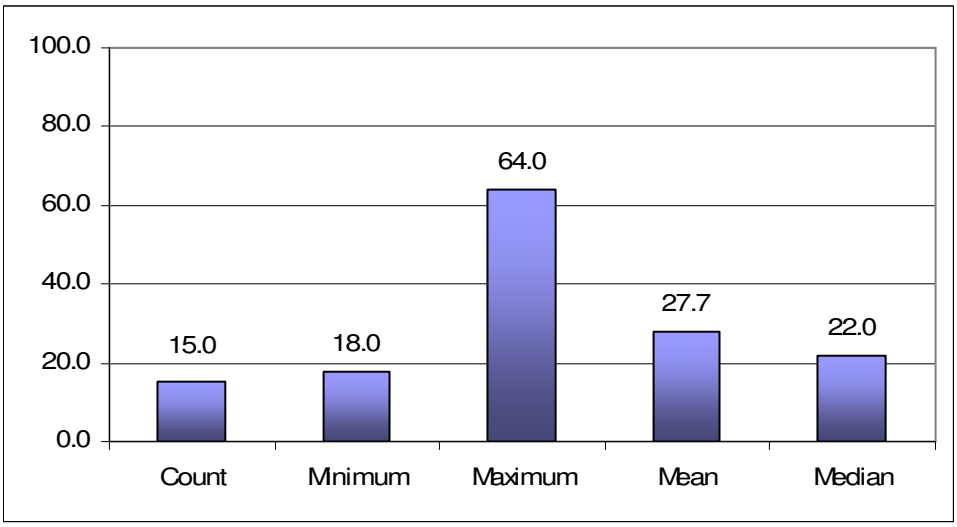
Figure 2: BMI versus Age



5.2.2 Demographic Variables

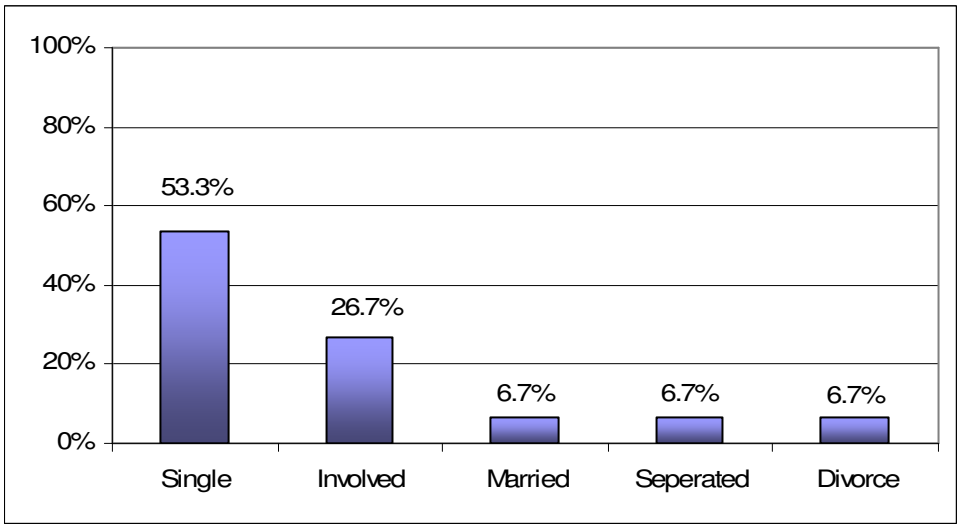
Table 3 depicts the demographic characteristics of the sample, which was made up only of adult (greater than 18 years) Caucasian females. The average age of the participants was 28, with the minimum age being 18 years, while the maximum age was 64 years, (see figure 3).

Figure 3: Age



From the overall sample it was found that only one (7%) of the participants was currently married. A further 53% of the sample was single, while 7% were separated. In addition, 1 participant (7%) was widowed, (see figure 4).

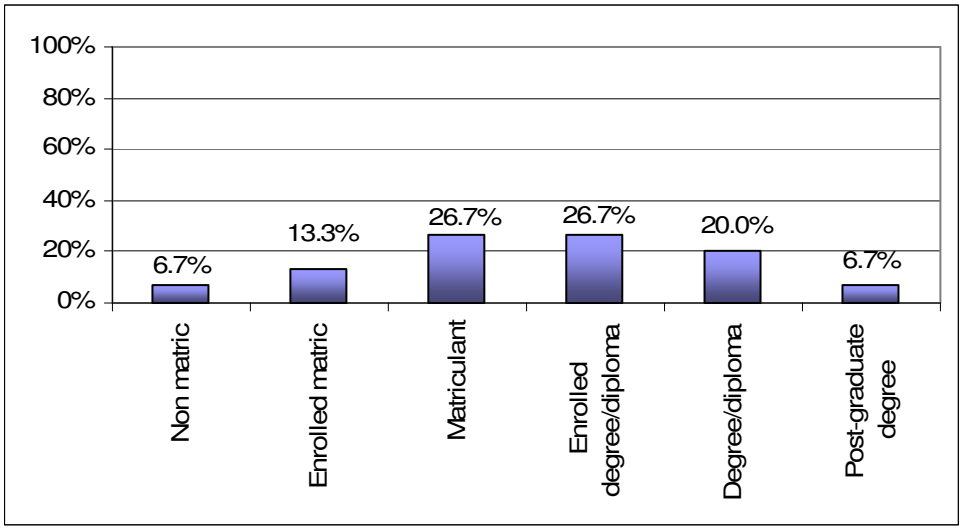
Figure 4: Relationship Status



In terms of education (figure 5), it was found that one participant had completed grade 10, two were currently completing matric, 3 (27%) had completed matric, and six (27%) participants had furthered their education and obtained degrees or diplomas.

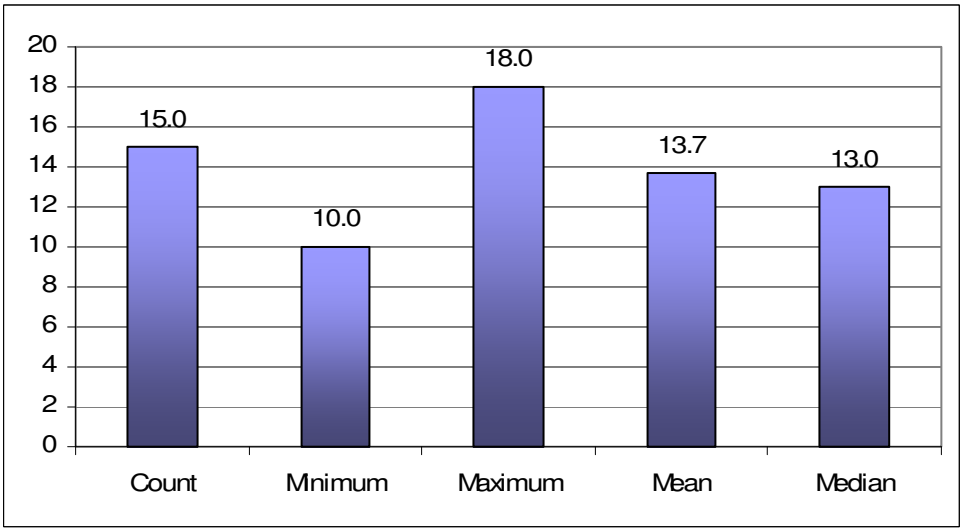
Two (13.0%) of the participants were currently busy completing post-graduate degrees while one (7%) of the participants had already completed hers.

Figure 5: Educational Status



As shown in figure 6, the average years of education was 14 years, with a minimum of 10 years and a maximum of 18 years respectively.

Figure 6: Education Trends



When examining the language of the participants, it was found that all but one participant (7%) in the sample were English-speaking (n=14). Therefore the administration of the Rorschach inkblot test was carried out in their first language, except for one respondent. In this case, the assessment was carried out in her second language (English).

As participation was voluntary, informed consent was attained from each individual participant. In order to guarantee anonymity, the names of all the participants were omitted from their protocols and replaced with research codes. Further, the acceptable ethical guidelines for confidentiality of information were applied, (see appendix A).

Table 3: Demographic Variables

Variable	n	%	Variable	n	%	Variable	n	%
Race			**Marital status**			**Age**		
Caucasian	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

Prior to the administration of the Rorschach Inkblot test, a structured clinical interview was conducted with each individual participant. The purpose of this was to obtain relevant background information as well as to limit interviewer bias.

A template of the interview has been attached as appendix B. The interview questions were open-ended and aimed at eliciting information about: (i) the presenting problem, (ii) natal history, (iii) early development and education, (iv) family psychiatric history, (v) interpersonal relationships, (vi) sexual orientation, (vii) occupation, (viii) hobbies and habits, (ix) psychiatric and treatment history and (x) other significant life events.

Based on the above information, it was found that the mean age of onset of AN was 17.5 years, with a range of 13 to 22 years. Additionally seven (47%) of the participants reported that their parents were divorced and that the divorce had taken place when they were fairly young. In terms of family relationships it was found that 11 (73%) reported having strained relationships with their mothers and described their mothers as domineering and manipulative. It was only two (13.3%) participants who reported having good relationships with their mother, describing the relationship as close and supportive, while 40% (six) of the participants reported having a good relationship with their fathers. The remaining seven (47%) reported that they had a strained relationship with both their mother and father. One (6.7%) participant reported sexual abuse during childhood while three (20%) reported physical abuse.

Looking at family arrangement, it was noted that 67% (10) of the participants were the youngest child in their respective families; of the remainder only one (6.7%) participant was an only child while four (27%) were the oldest.

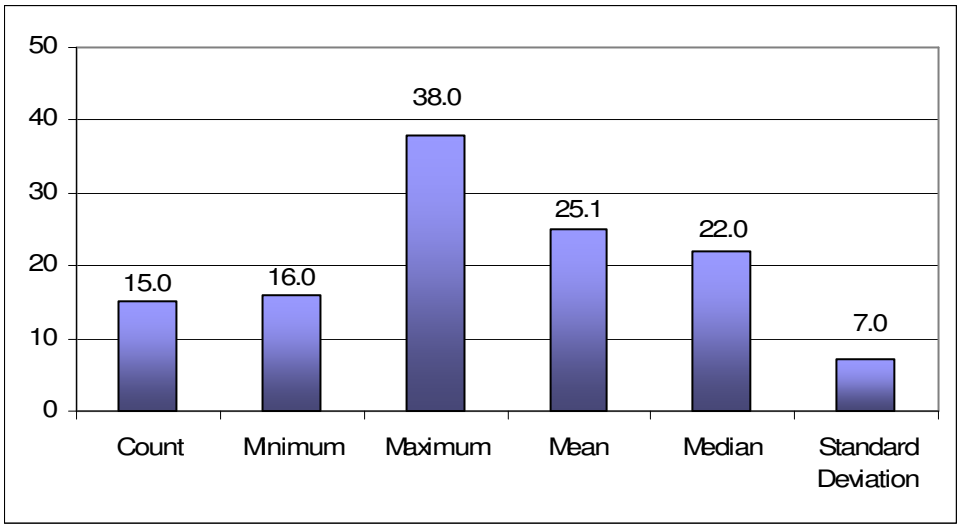
In relation to comorbid conditions, it was found that 13 (87%) of the participants reported suffering from depression and anxiety. Of these, only

two (13.3%) had been formally diagnosed with a mood disorder after an attempted suicide. They reported to being on prescribed medication to help alleviate these symptoms, but stated that they still felt depressed most of the time. All 15 (100%) of the participants were in psychotherapy at the time of the interview and assessment.

5.3.2 Rorschach Inkblot Method

The participants' Rorschach tests were administered directly after the conclusion of the structured clinical interview. The basic instructions set out by the Rorschach method and used in the CS were adhered to. All ten cards were presented. On presentation of each card, the participant was asked, "What might this be?" During the inquiry phase, the primary instruction was to ask, "Where do you see it?" This was followed by, "What on the card made it look like that?" All of the responses were recorded verbatim by the researcher. Copies of the participants' complete set of protocols including the location sheet, structural summaries and constellation tables can be found in appendix C. The research protocols all contained the required minimum of 14 responses to provide reliable information and support valid interpretations. In this specific 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 CS's standard procedures were followed by the researcher in the coding of all the responses.

The coded responses were also checked by the study leader. Inter-scorer reliability and accuracy were achieved by the recoding of the protocols by a neutral third party trained in the use of the CS's rules and principles for coding.

Subsequently the data was tabulated by the Rorschach Interpretive Assistance Program (RAIP – 4) (Exner & Weiner, 1999). Although the RAIP – 4 is based on earlier versions of the CS, the interpretive inferences are based on the most recent primer for Rorschach interpretation (Exner, 2000).

Importantly, both the Lambda and EB are confounding variables and not specific, that is to say, they feature as part of The Core Section and exist as independent variables within the CS created by Exner (1991).

5.4 Data Analysis

On account of the quantitative nature of the study, several factors needed careful consideration in the choice of appropriate data analysis. It was recognized that due to the relatively small sample size any results of the study are at best preliminary in nature as conclusions cannot be generalised beyond the specific sample in question.

The use of parametric methods of data analysis was considered to be precarious due to the possible influence of the non-normal distribution of many of the Rorschach variables. Owing to the scope of the study, it was decided that prospective sampling would yield more fruitful results. This was further supported by the use of both descriptive and inferential methods of analysis in examining the Rorschach variables.

In prospective sampling, the study sets the explanatory situation or variables and then responses are determined in accordance to the validity (or not) of some structural equations as explained later in chapter 6. Data analysis was

completed by an actuarial consultant (BSc Actuarial Science, Student of the Institute of Actuaries, and Student of the Actuarial Society of South Africa).

The participants' protocols were all individually examined by both researchers and subsequently rescored by three external registered clinical psychologists before being contrasted with the identified schizoid characteristics. The above was done in order to establish inter-rater reliability.

While the collective analysis of the sample's Rorschach data was quantitative, descriptive statistics referring to the central tendency and distribution of scores was calculated for some of the variables, (Exner, 2000). The analysis of the non-parametric variables was based as much as possible on the descriptive value of the frequency, range and median of the data. Where applicable, the information is shown graphically or in tabulated form to aid in data clarification.

In order to augment the objectives of the study, the results will be reported per variable.

CHAPTER SIX
RESULTS

6.1 Introduction

In this chapter the results of the sample will be discussed in relation to individual schizoid characteristics found, as well as in terms of the sample's propensity for a moderately comprehensive schizoid character organisation. Owing to the limitations of the sample, the findings stated will only apply to the specific sample in this study and not to the anorexic population in general.

As mentioned earlier in Chapter 3, Guntrip (1968) identified specific traits which are seen to indicate the presence of a schizoid character organisation. The results of the research sample have therefore been arranged according to these specific traits. These results will be discussed statistically in order to indicate both prevalence and non-prevalence of the traits. In addition, the results will be displayed graphically for the sake of clarity.

As a result of the descriptive nature of the study, other potential quantitative data (as given by the Comprehensive System) found pertaining to personality and anorexia nervosa will not be discussed. This may, however, be further investigated in future studies.

6.2 Variable Identification

Due to the analytical nature of the schizoid traits, variables are implicative of the presence of the particular traits rather than of the traits themselves. This is as a result of some of the traits being of an abstract nature rather than an observable nature, in other words depersonalisation. However, these traits do manifest in certain behaviours, thus implying that if the behaviour exists, the trait exists as well.

The following Rorschach variables were identified as being indicative of the schizoid traits as proposed by Guntrip and conceptualised by the current researcher (see table 4).

Table 4: Structural Equations Identification

Introversion	Restricted Affect	Loneliness
M > Sum C COP = 0 Lambda < 1.0	SumC' > WSumC Afr < .50 FC > (CF + C) + 3 CF + C > FC + 1 C = 0	T > 0 or T = 0 SumH > 3
Withdrawn	**Narcissism**	**Self-sufficiency**
CDI = 4 – 5 M > Sum C COP = 0 SumC' > WSumC	See introversion	FD
Superiority	**Depersonalisation**	**Regression**
SumH > 3 FD	H < 2 MOR = 2	Dd > 3 M > SumC

As described in table 4, the various schizoid traits were measured by making use of certain grouped structural equations consisting of pre-selected Rorschach structural variables. Then, the structural equations in each group were classified as either being true or false. Although this type of categorical response does not provide a numerical outcome, it is useful to construct one, which was achieved by way of the following: For each structural equation a binary response variable, say Y, was defined to be either one (1) for a structural equation being classified as true, or zero (0) for a structural equation being classified as false.

Finally, the average value of the binary response variable in the sample for each schizoid trait or group (see table 4 above) is the proportion of participants for which the structural equation was classified as being true. The before mentioned is best illustrated by way of an example, say we have the

following structural equation COP = 0, its classification as being true or false is entirely dependent on the observed value of the structural variable COP, in other words COP values other than zero will invalidate the structural equation (hence render the structural equation false) with this result being classified by a zero (0), whereas a COP value equal to zero will result in the structural equation being valid (hence render the structural equation true) with this result being classified by a one (1).

6.3 Structural Equation Distribution

6.3.1 Introversion

6.3.1.1. M > Sum C

The first quantitative Rorschach variable indicative of introversion is the EB (Erlebnistypus) style (M > Sum C). According to Exner (2000), the left-hand side (M) of the EB ratio needs to be greater than the right-hand side (Sum C). If this aspect proves positive it is stipulated that an Introversive response style is present.

Table 5 represents each individual subject's data used in calculating the EB ratio.

Table 5: Distribution of EB Ratio per subject

	P1*	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11	P12	P13	P14	P15
M	2	3	7	8	5	2	1	5	4	9	7	15	7	5	1
SumC	7	1	3	3	5	5	3	4	6	5	7	7	4	13	11

* P1 represents participant 1, P2 represents participant 2 etc.

This data was then grouped into descriptive statistics in order to illustrate the entire sample's performance. The descriptive statistics include mean, standard deviation (SD), frequency, mode, and median. The minimum and maximum percentages will also be shown. From here on, the sample's performance on each individual variable will be depicted as follows: (see table 6).

Table 6: Collective results for the EB Ratio

Variable	Mean	SD	Min	Max	Frequency	Median	Mode
M	5.40	3.56	1.00	15.00	15	5.00	0.00
Sum C	4.93	2.35	1.00	11.00	15	5.00	3.00

The EB ratio points towards a person's consistent pattern of dealing with decision-making and problem-solving. More specifically, the consistency of this pattern demonstrates the persistent preferences for certain basic ways of coping with experience. This to say, that people will respond similarly in similar situations as they recur (Weiner, 1998).

In relation to the sample, it was found that 66.7% of the participants met the criteria for an Introversive style. This indicates that the majority of the participants tend to use their *inner* life for satisfaction. Final decision-making is delayed until alternatives are explored, thus a more cognitive approach is used. As a result of this, feelings are kept at a peripheral level (Weiner, 1998). This aspect is further amplified by the Lambda < 1.0. Of the above 66.7% it was found that 80% met the variable of Lambda < 1.0. This implies that feelings are kept at a more distant level during decision-making and problem-solving.

6.3.1.2 COP = 0

COP (cooperative movement) signifies anticipation of collaborative and mutually helpful relationships among people.

Table 7: Distribution of COP per subject

	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11	P12	P13	P14	P15
COP	0	0	0	0	3	1	0	0	0	3	1	4	1	1	0

Table 7 represents the individual COP scores of the participants. From the sample it was found that 53.3% had COP = 0. According to Weiner (1998), this tends to be associated with feeling uncomfortable in interpersonal situations. Persons tend to operate on the periphery of group interactions, and

attract relatively little peer interest and popularity. The collective results of sCOP are depicted in table 8.

Table 8: Collective results for COP

Variable	Mean	SD	Min	Max	Frequency	Median	Mode
COP	0.93	1.29	0.00	4.00	7	0.00	0.00

Overall, after taking both the EB ratio and COP results into account, it was found that 59.0% of the entire sample presented with the variables which indicate a tendency towards Introversion (see figure 10).

6.3.2 Restricted Affect

6.3.2.1 SumC` >WSumC

The first identified quantitative Rorschach variable indicating Restricted Affect is that of SumC`>WSumC. This variable is seen as being representative of either suppression or constraint of emotion.

Exner (2000) states that when a person presents with SumC`>WSumC he/she is likely to be inhibiting the release of emotions far more frequently than most people.

Table 9: Distribution of SumC`> WSumC per subject

	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11	P12	P13	P14	P15
Sum C	2	0	2	1	1	1	0	1	2	7	0	1	1	1	1
WSum C	7.5	1.0	2.0	2.0	2.5	4.0	0.15	3.0	6.0	4.5	5.5	7.0	3.5	2.5	9.0

It is clear from Table 9 that for the majority of the participants (86.7%) this particular variable did not hold true. Thus only 13.3% of the sample presented with either suppressed or constricted affect. Weiner (1998), states that persons who fall in this category frequently have difficulty with suppressed emotions which they find difficult to express directly.

Table 9 indicates the distribution of the sample's individual scores for both SumC` and WSumC.

Table 10: Collective results for SumC` > WSumC

Variable	Mean	SD	Min	Max	Frequency	Median	Mode
Sum C`	1.40	1.62	0.00	7.00	12	1.00	1.00
WSum C	4.10	2.33	1.00	9.00	15	3.50	0.00

6.3.2.2 Afr < .50 (Affective Style)

The second variable thought to be representative of Restricted Affect is that of Afr < .50 (below .50). This variable percentage signifies a person's willingness to process emotional stimulation.

In specific relation to the individual scores, it was found that 9 of the participants' (60.0%) scores were below or equal to the .50 cut-off point (see table 12).

Table 11: Distribution of Afr < .50 per subject

	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11	P12	P13	P14	P15
Afr	0.64	0.63	0.50	0.23	0.57	0.90	0.50	0.47	1.00	0.22	0.27	0.48	0.55	0.50	0.45

According to Weiner (1998), this normatively occurs only in 7% of adults and is likely to indicate an aversion to situations involving expression of feelings, resulting in maladaptive withdrawal. Furthermore, low Afr individuals are at risk of being socially as well as emotionally withdrawn. The emergence of strong feelings consequently leads them to break off interpersonal interaction.

Table 12: Collective results for Afr < .50

Variable	Mean	SD	Min	Max	Frequency	Median	Mode
Afr	0.56	0.20	0.22	1.00	15	0.50	0.50

If one examines table 12, it is clear that the majority of the subjects seem to have an aversion to processing emotions. In addition there tends to be quite a discrepancy between the two polarities of minimum and maximum; this possibly signifies a range between scores.

6.3.2.3 FC > (CF + C) + 3 or CF + C > FC + 1

FC > (CF + C) + 3 and CF + C > FC + 1 has been identified as the third significant Rorschach variable in identifying Restricted Affect. Because both these variables identify an adaptive range of styles for experiencing and expressing affect, they will be discussed in conjunction with one another (see table 13 and table 14).

Table 13: Distribution of FC > (CF + C) + 3 per subject

	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11	P12	P13	P14	P15
FC	2	0	2	2	5	2	3	2	2	1	4	1	1	1	5
(CF+C)+3	8	4	4	4	3	6	3	5	7	7	6	9	6	15	9

Table 14: Distribution of CF + C > FC + 1 per subject

	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11	P12	P13	P14	P15
CF + C	5	1	1	1	0	3	0	2	4	4	3	6	3	2	6
FC + 1	3	1	3	3	6	3	4	3	3	2	5	2	2	2	6

Table 13 represents the individual scores of participants who have FC > (CF + C) + 3. It was found that 13.0% of the sample fell within this range, while 60.0 % fell within the CF + C > FC + 1 range. Further 4 participants (26.6%) did not meet the criteria for any of the above variables. According to Weiner (1998), this implies that 73.0% of the sample is likely to be having difficulty modulating their affect at an adaptive level of moderation.

Table 15: Collective results for FC, CF and C

Variable	Mean	SD	Min	Max	Frequency	Median	Mode
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
FC	2.20	1.42	0.00	5.00	14	2.00	2.00

Interestingly, the C variable is concentrated around the zero level (mode), which is suggestive of participants having a more modulated and cautious manner of processing emotions. More precisely, 66.7% of the subjects demonstrated this variable, (see table16).

Table 16: Distribution of C per subject

	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11	P12	P13	P14	P15
C	3	0	0	0	0	0	0	0	2	0	1	1	0	0	1

When CF + C is excessive (table 13), it is thought to contribute to the kind of emotional and social withdrawal associated with a low Afr (< .50) (see 6.3.2.2.)

Considering all the variables identified to indicate Restricted Affect, it seems evident that 42.7% of the sample presented with this characteristic.

6.3.3 Loneliness

6.3.3.1 T > 0 or T = 0

The first Rorschach variable identified as being suggestive of Loneliness is T (texture). Both T > 0 and T = 0 are seen to be indicative of Loneliness, although the implications of each of these individual variables are different.

Weiner (1998) argues that the T determinant is a complex variable, as its interpretative significance is tri-directional. T is also viewed as being relatively stable, with a 1-year retest correlation of .91%, therefore whether or not persons have T in their records rarely changes over time. Further, T > 0 or T = 0 constitutes a trait variable.

T = 0 is seen to indicate basic impairment in the capacity to form close attachments with other persons. T–less individuals do not necessarily avoid interpersonal relations, but their relationships tend to be distant and detached. On the other hand, T > 0 being it 1 or more is seen as representing response to situational events. This implies that persons who are attached to other people ordinarily experience emotional deprivation, thus temporarily increasing their need for affection and/or closeness. T greater than 1 signifies 'affect hunger', meaning the existence of emotional deprivation and interpersonal neediness (Weiner, 1998).

In relation to the sample, results (see table 17) indicate that all the participants (100%) met the criterion for either T = 0 or T > 0. This suggests, then, that all the participants experienced some form of loneliness. Table 18 depicts the descriptive statistics for the sample as a whole.

Table 17: Distribution of T per subject

	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11	P12	P13	P14	P15
Sum T (T>0)	1	2	0	0	0	0	0	1	0	0	1	0	0	0	1

Table 18: Collective results for T (Texture)

Variable	Mean	SD	Min	Max	Frequency	Median	Mode
Sum T (T>0)	0.40	0.61	0.00	2.00	5	0.00	0.00

6.3.3.2 SumH > 3

The second Rorschach variable hypothesised to represent the aspect of Loneliness is SumH. This variable indicates a person's level of attentiveness towards others.

With regard to individual scores as seen in table 19, results suggest 86.7% of the participants had interpersonal interests.

Table 19: Distribution of SumH per subject

	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11	P12	P13	P14	P15
SumH	4	4	13	6	4	9	3	7	5	10	12	18	6	4	1

Although the above seems contradictory to the aspect being measured (Loneliness), it is not. Even though it does not measure Loneliness *per se*, it suggests a need for relationship; thus when the need is unable to be fulfilled as demonstrated by T, room exists for the development of Loneliness. By implication, the need for relationship must be present in the first place; without this need, Loneliness cannot be present. Table 20 represents the collective result for the sample.

Table 20: Collective results for SumH

Variable	Mean	SD	Min	Max	Frequency	Median	Mode
Sum H	7.27	4.39	1.00	18.00	15	6.00	4.00

When taking the two identified variables (T and SumH) into account, it was found that 93.3% of the participants seemingly experience Loneliness.

6.3.4 Withdrawal

6.3.4.1 CDI = 4 – 5

The first Rorschach variable identified as being suggestive of Withdrawal is the CDI (Coping Deficit Index). The presence of an elevated CDI usually signifies difficulty in creating and maintaining close relationships with others. Persons with a positive CDI are seen as being distant and guarded with others, and at times they back away from relationships.

Table 21 illustrates the individual scores of the sample. Taking these scores into account, it was found that only 13.3% presented as being socially withdrawn.

Table 21: Distribution of CDI (Coping Deficit Index) per subject

	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11	P12	P13	P14	P15
CDI	1	3	2	1	2	3	1	2	4	0	4	3	2	3	1

Table 22: Collective results for CDI

Variable	Mean	SD	Min	Max	Frequency	Median	Mode
CDI	2.13	1.19	0.00	4.00	15.00	2.13	1.00

The above table demonstrates the mean to be 2.13%. Although this percentage is lower than expected, it does not imply the opposite for the other 86.7%. Low CDI scores are viewed as being non-interpretably significant.

6.3.4.2 M > Sum C

As this variable rendered positive, that is, 66.7% of the sample fell into the introverted category, it is postulated by the implication of this Introversive style that proportionally 66.7 % of the sample may present as Withdrawn (see 6.3.1.1).

6.3.4.3 COP = 0

As demonstrated in 6.2.1.2, this variable was found in 53.3% of the sample.

6.3.4.4 SumC' >WSumC

As explained in 6.3.2.1, this variable signifies emotional constriction. In relation to the sample, 13.3% presented with this variable.

Taking these four variables into account, results show that overall 36.7% of the sample presented with withdrawn tendencies.

6.3.5 Narcissism

Narcissism is an autoerotic phenomenon which occurs as a result of Introversion (Guntrip 1968). Because a quantifiable variable was not present

in the Rorschach test to measure this aspect, an inference was made that as a result of Introversion existing and the co-dependent relationship between the two, Narcissism by definition is most likely to be present.

In relation to the above, it is then postulated that 60.0% of the sample possibly present with Narcissism as defined by Guntrip (1968) (see Chapter 3).

6.3.6 Self-sufficiency

6.3.6.1 FD (Form Dimension)

The Rorschach variable identified as being indicative of Self-sufficiency is Form Dimension. The FD variable links with a person being sufficiently introversive, in that she tends to be aware of how best to meet her own needs.

Table 23 depicts the individual scores of FD. From this table it can be deduced that 53.3% (8) of the sample had FD responses. Thus it seems that more than half of the participants have an inclination towards being Self-sufficient. Table 24 depicts the descriptive statistics for the sample as a whole.

Table 23: Distribution of FD (Form Dimension) per subject

	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11	P12	P13	P14	P15
FD	0	0	6	0	0	2	1	0	0	2	1	3	0	1	1

Table 24: Collective results for FD (Form Dimension)

Variable	Mean	SD	Min	Max	Frequency	Median	Mode
FD	1.13	1.59	0.00	6.00	8	1.00	0.00

6.3.7 Superiority

6.3.7.1 SumH > 3

SumH is seen to be indicative of Superiority as it represents a person's level of attentiveness towards others. As previously mentioned, 86.7% of the sample met the criterion for this variable. This variable on its own does not signify Superiority; however, when in conjunction with the FD variable, it does. This is as a result of the high correlation between Superiority and Self-sufficiency.

Results showed that 53.3% of the sample had an FD response, while 86.7% met the criteria for SumH > 3. The result of these two variables combined showed that 70.0% of the sample is likely to show a tendency towards Superiority (see table 18 and table 23 respectively).

6.3.8 Depersonalisation

6.3.8.1 H < 2

The first Rorschach variable identified as being indicative of Depersonalisation is H < 2. This variable represents insufficient identifications on which to build a stable sense of self, resulting in a loss of sense of self.

With regard to the sample, it was found that 53.3% of the participants met the criterion for H < 2, thus presenting with a loss of identity, which is seen as being characteristic of Depersonalisation (see Table 25).

Table 25: Distribution of H per subject

	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11	P12	P13	P14	P15
H	2	2	5	0	4	2	0	5	1	4	3	14	3	2	1

With regard to the collective results (Table 26) of the sample, although only 53.3% of the sample presented with H < 2, the majority of the sample were

seen to have a relatively low H. This can be seen in the significant grouping of observed H values around the median of 2.

Table 26: Collective results of H

Variable	Mean	SD	Min	Max	Frequency	Median	Mode
H	3.20	3.27	0.00	14.00	13	2.00	2.00

Should the judgement be made that P12 observed H value is an extreme outlier and therefore less statistically reliable, the mean recalculated excluding P12's observed H value is 2.36, which is closer to the hypothesised structural equation of H < 2.

6.3.8.2 MOR = 2

The second variable identified as contributing to the existence of Depersonalisation is MOR = 2. This is a unidirectional variable which, when frequent, represents difficultly in maintaining self-regard. This is as a result of viewing one's body as damaged and/or dysfunctional.

The results as depicted in Table 27 show that 53.3% of the sample have MOR = 2, indicating difficulty in maintaining a sense of self.

Table 27: Distribution of MOR per subject

	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11	P12	P13	P14	P15
MOR = 2	1	0	0	4	0	2	0	2	2	4	2	2	5	0	1

As shown in the sample's collective results (Table 28), the observed values of MOR are symmetrically distributed around the mean close to that of 2. As discussed above, MOR = 2 signifies Depersonalisation.

Table 28: Collective results of MOR

Variable	Mean	SD	Min	Max	Frequency	Median	Mode
MOR = 2	1.67	1.58	0.00	5.00	10	2.00	0.00

Overall results indicate that 53.3% of the sample presented with indicators of Depersonalisation.

6.3.9 Regression

6.3.9.1 Dd > 3

The first Rorschach variable recognised as showing a trend towards Regression is that of Dd ≥ 3. This variable signifies the temporary backing away from complex and/or demanding situations. This is done in order to make the environment more manageable.

Table 29: Distribution of Dd per subject

	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11	P12	P13	P14	P15
Dd	1	11	8	1	3	8	7	2	0	3	4	3	1	7	0

As shown in Table 29, nine participants (60%) met the criterion for Dd ≥ 3. This implies that the majority of the sample tends to back away from demanding situations in order to make them more manageable.

Table 30: Collective results of Dd

Variable	Mean	SD	Min	Max	Frequency	Median	Mode
Dd	3.93	3.32	0.00	11.00	13	3.00	N/A

As shown in Table 30, no mode for the variable Dd was present in the sample. This is supported by the presence of a relatively high standard deviation of the sample, indicating a wide spread of the observed Dd values.

6.3.9.2 M > SumC

The second Rorschach variable identified as showing a propensity for regression is that of M > SumC. As previously mentioned, this variable represents an Introversive style. This implies the use of one's inner life for problem-solving and satisfaction, that is, an inward flight away from demanding situations. With regard to the sample results, it was found that 66.7% of the participants presented with this trend (see Table 4).

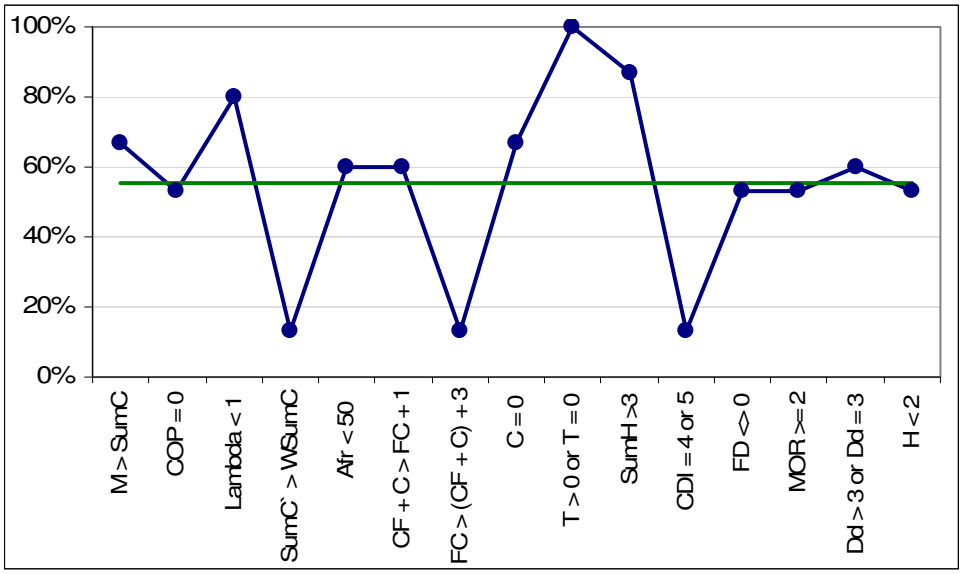
Only when the above structural variables are considered in combination with one another do they signify Regression. The individual variables in isolation are less interpretatively significant even though they may display similarly high observed values. When considering the structural variables in combination with one another, the resulting sample average for Regression is 63.3%.

To conclude the discussion on the structural equations and their results, the following section will attempt to formalise the findings in respect of the stipulated schizoid character framework.

6.4 Summary of Findings

In section 6.2 the validity of the structural equations was investigated at length, and this section attempts to summarise these results. Before continuing, it will be useful to first describe the method used to determine the validity of the structural equations as applied in the schizoid character framework. In the Figure below, the results from Section 6.2 have been graphically summarised separately for each structural equation as observed in the sample.

Figure 8: Structural Equations

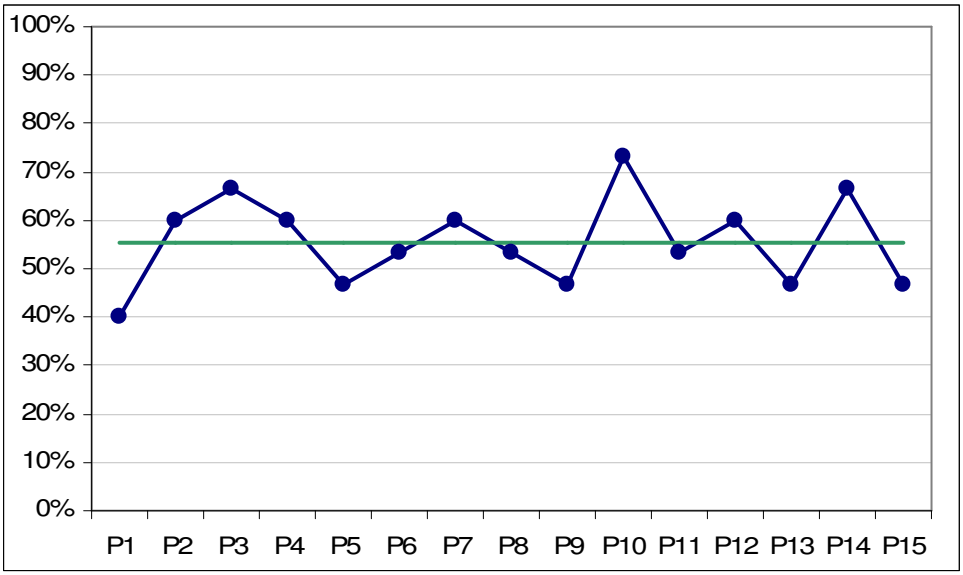


After considering the validity of each structural equation in the sample, it was found that on average the structural equations were valid or true 55.6% of the

time. Although this result is not as high as initially expected, it does not contradict the hypothesis of the presence of schizoid characteristics in the sample.

The same argument as employed in the above discussion on the validity of the individual structural equations was drawn upon to make a comparison of the results for individual participants in the sample, that is, to measure the presence of schizoid characteristics as calculated by way of the validity of the structural equations for each participant.

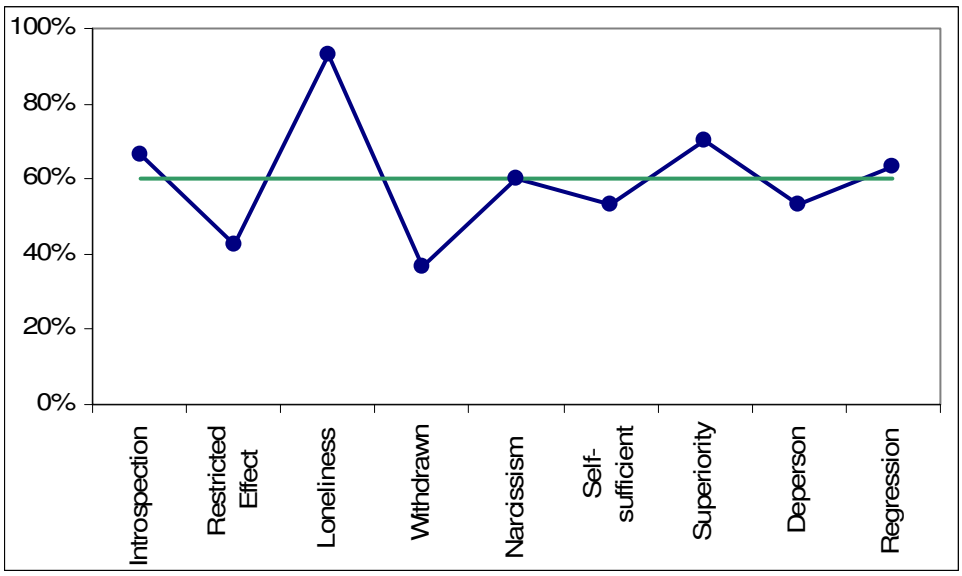
Figure 9: Individual participants



As shown in the above figure, the distribution of the results of individual participants lies centrally about the mean, with the exception of P1, who's observed schizoid characteristics were significantly lower than the sample mean of 55.6%. Owing to the lack of more information into the cause of P1's deviation from the mean, it is best ascribed to the possible presence of confounding variables, and falls outside the scope of the current study. It will not be discussed any further, and it will be left for future studies to better address the presence of confounding variables. To conclude this section, the various structural equations will now be discussed in relation to the schizoid characteristics as proposed in Table 4.

The figure below shows the distribution of the schizoid characteristics, their presence in relation to one another and the sample mean of 59.9%.

Figure 10: Schizoid characteristics



The schizoid characteristic most significantly present in the sample is Loneliness at 93.3%, followed by Superiority at 70.0%. The schizoid characteristics of Introspection 66.7%, Narcissism 60.0%, Depersonalisation 53.3%, Self Sufficiency 53.3% and Regression 63.3% all lie very close to the mean. The schizoid characteristics least present in the sample are Withdrawal at 36.7% followed by Restricted Affect at 42.7%. Overall results show that 59.9 % of the sample presented with schizoid characteristics.

CHAPTER SEVEN
DISCUSSION AND CONCLUSION

7.1 Introduction

This chapter aims at providing a brief synopsis of findings with regard to the various variables identified, and the correlation they have with schizoid phenomena. Variables will be individually discussed in relation to the individual schizoid trait that each is seen to present. Additionally, a rationale will be provided in terms of possible confounding variables which may have impacted upon the study and influenced its outcome. Lastly, because of the limited extent of the study, findings cannot be generalised to the general anorexic population. The reasons behind this will be critically discussed at the end of the chapter.

7.2 An integrated view of the research sample

As previously argued, Guntrip (1989) based his understanding of the schizoid character organisation on Fairbairn's theory of schizoid phenomena. According to Guntrip's conceptualisation, a schizoid character develops as a result of a fixation at a very early oral period. Later researchers such as Holta (2002) linked AN to oral fixations, and hypothesised it as presenting a defence against dealing with oral psychological and interpersonal problems, such as dependence, an inordinate need for social approval, and control (see Chapter 3).

In relation to the above association of oral fixation, schizoid character structures and AN, the rationale of a schizoid character organisation possibly being present in persons with AN was hypothesised. This reasoning is especially evident when one considers schizoids' reactions to food and eating, as referred to in Chapter 3. Focus will now be placed on the relevant structural equations identified as being representative of schizoid traits. Each of these traits will be discussed in relation to the presence of the various identified structural equations.

7.2.1 *Introversion*

Guntrip (1968) explains introversion in terms of the schizoid person being cut off from outer reality. This occurs in an emotional sense, in that all libidinal desire and striving are directed towards internal objects. The schizoid person is seen as living in an intense inner world, revealed in the astonishing wealth and richness of fantasy and imagination. Mostly this fantasy life is carried on in secret, often hidden away even from the schizoid's own conscious self. The schizoid ego is seen to be split, but the barrier between the conscious and unconscious self is very slight. This type of split ego is, however, only seen in deeply schizoid persons. By implication this means that there are varying degrees of schizoid organisation.

The Rorschach structural equations identified to represent the latter are M > SumC, COP = 0 and Lambda < 1.0. The structural variable M > SumC links to introversion in that it represents the use of one's inner life for satisfaction. As previously mentioned, this concept is central to the characteristic of introversion. COP = 0, on the other hand, is argued by Weiner (1998) to be a variable which identifies interest in collaborative engagements with others. It functions as a bilateral variable, meaning that both the presence and non-presence of the variable are significant. With regard to introversion, the non-presence of COP (COP = 0) was identified as being important, as it is representative of a maladaptive deficiency in the capacity to anticipate and engage collaboratively with others, that is, being distant and aloof. Again, this is related to introversion in terms of the schizoid person being emotionally cut off from his/her outer reality.

Lambda is taken to signify openness to experience, but when Lambda < 1.0 is present (as in 80.0% of the sample presenting with introversion) in conjunction to M > SumC, it shows the tendency to keep emotions at a distant level, which in turn amplifies reliance on internal evaluations rather than external ones (Weiner 1998). With specific reference to introversion, Lambda < 1.0 depicts the schizoid's emotional withdrawal, thereby implicating the libidinal desire as striving towards internal objects rather than external ones, hence the development of introversion.

All three the aforesaid variables represent an aspect of introversion. If these variables are viewed in relation to one another instead of in isolation, the deduction can be made that introversion as hypothesised was present in 60.0% of the sample.

7.2.2 *Withdrawnness*

Guntrip (1968) explains withdrawal as a disconnection from the outer world, which features as the other side of introversion.

Four variables were identified as being representative of withdrawal, the first being CDI (Coping Deficit Index), followed by M > Sum C, COP = 0 and SumC` > WSumC. Each of these variables demonstrates the disconnection from the outer world (withdrawnness). With regard to CDI, it is thought by Weiner (1998) to be associated with difficulties in coping adequately with stress, affect and interpersonal relationships. More specifically, when it is elevated (CDI = 4-5) as in 13.3% of the sample, it suggests the presence of adjustment difficulties and problems in modulating affect and conducting interpersonal relationships. Problems in conducting interpersonal relationships were thought by the researcher to be linked to withdrawal. It can be argued that when difficulties occur in forming relationships, identification with others becomes hard to establish; thus when a person lacks an emotional connection to others, she may become emotionally isolated. This isolation is hypothesised to cause disconnection between the person and her outer world, resulting in withdrawal.

M > SumC, on the other hand, is representative of an EB style. An EB style refers to a preferential response style of the individual. In relation to M > SumC this suggests an introverted style. When an introverted style is viewed in conjunction with COP = 0 (see 7.2.1) it is hypothesised by the researcher to signify withdrawal. This hypothesis can be reasoned in terms of both the variables M > SumC and COP = 0 being viewed as defence mechanisms (of the person's response style) which the person employs in order to cope. Thus it is reasoned that in order for these two defences to develop, a coping deficit

needs to be present, which it is by means of CDI = 4-5. As previously discussed, this variable was found to be present in 13.3% of the sample.

The last variable identified was SumC` > WSumC. As postulated by Weiner (1998), WSumC indicates the capacity to experience and express affect in adaptive ways. SumC', on the other hand, signifies the extent to which a person's affective experience is being internalised rather than expressed. Thus, in summary, the SumC': WSumC ratio represents emotional constriction. More specifically, when SumC` > WSumC, persons are seen to be struggling with bottled-up emotions which they are unable to express directly. This inability to express emotions is reasoned by the researcher as leading to emotional blockage, which in turn inhibits the ability to identify and connect with others on an emotional level. As previously hypothesised, this lack of connection with others is thought to result in isolation or interpersonal withdrawal.

Each of the above variables as reasoned represents the characteristic of withdrawal; however, each variable needs to be viewed in relation to the others in order for the hypothesis to be made that withdrawal was present in 36.7% of the sample.

7.2.3 *Narcissism*

Guntrip (1968) defines narcissism as an autoerotic phenomenon which exists as a result of the introverted life of the schizoid person, which is further explained by means of the schizoid's love objects all being inside her. As a result of this, the schizoid person over-identifies with these objects, to the point where her libidinal attachments appear to be herself. Basically, narcissism is the by-product of internal self-fulfilment through one's inner processes. As quoted by Guntrip (1968), "Narcissism is the disguised internalized object relation." The researcher concludes, by means of the following logical deduction, that by the mere presence of introversion, narcissism exists. This hypothesised implicit relationship between introversion and narcissism can be explained as follows: introversion as previously discussed signifies being emotionally cut off from outer reality, by which all

libidinal desire and striving are directed inward towards internal objects, while narcissism can be understood in terms of being the by-product of this internal self-focus. It is argued by the researcher that since all the schizoid's love objects are seen to be inside her-self, the libidinal desires and strivings are directed inward towards the internal objects; thus fulfilment can only be achieved internally as this is where all the love objects reside. It is argued that the presence of this inner self-fulfilment manifests as a result as autoeroticism, hence narcissism. If this hypothesis is true, then 60% of the sample presented with narcissism. The above deduction was made because there was no variable present in the Rorschach Test to measure autoeroticism.

7.2.4 *Self-sufficiency*

Guntrip (1968) explains self-sufficiency as an attempt to do without external relationships. More specifically, emotional relations are seen as being carried on in the inner world of the schizoid rather than externally. Based on this concept, the person seeks to do without interpersonal relationships.

The variable identified as being indicative of self-sufficiency is FD (Form Dimension). Weiner (1998) explains the presence of FD as being suggestive of sufficient introspection, which allows not only for the recognition of needs, but for their self-fulfilment as well. This implies an internal reliance on needs being met, which by definition can be seen as an attempt to do without external relationships. Therefore it is argued that the presence of FD represents self-sufficiency. In relation to the sample, 53.3% presented with self-sufficiency.

7.2.5 *A sense of superiority*

Guntrip (1968) describes this characteristic as being indicative of the schizoid not needing others, that is, other persons can be dispensed with. This by implication suggests self-sufficiency. It is therefore argued that self-sufficiency and superiority go hand in hand. This relationship can be further explained by the schizoid having an unconscious deep-seated dependence

on others, which leads her to feel inferior. These feelings of inferiority are coped with by means of overcompensating for them through this sense of superiority.

In relation to variables identified as being representative of the sense of superiority, SumH > 3 and FD were identified. According to Weiner (1998), SumH is suggestive of interpersonal interest. The number of H's present implies a person's level of attentiveness to others. Therefore SumH > 3 signifies an above-average interpersonal interest in others. Although this variable in itself does not show a trend towards feeling superior, when it is taken into conjunction with FD, it does imply the above characteristic. This relationship can be argued in terms of FD indicating the ability to do without others while SumH signifies the unconscious dependence on others. With regard to the research sample, the presence of this relationship between variables was shown in 70.0% of participants.

7.2.6 *Loss of affect*

This presents in external situations in which the schizoid is viewed by others as being aloof, cynical and disconnected from others. Emotions are restricted, which tends to indicate to others that schizoid persons have no sensitive appreciation of the way they hurt others (Guntrip, 1968).

The variables identified as indicative of restricted affect are as follows: SumC` > WSumC, Afr < .50, FC > (CF + C) + 3, CF + C > FC + 1 and C = 0. Each of these variables reinforces the others, thus none of them should be viewed in isolation.

As postulated by Weiner (1998), WSumC indicates the capacity to experience and express affect in adaptive ways, while SumC' signifies the extent to which a person's affective experience is being internalised rather than expressed. In summary, the SumC': WSumC ratio represents emotional constriction. More specifically, when SumC` > WSumC, persons are seen to be struggling with bottled-up emotions which they are unable to express directly, that is, an emotional blockage.

Afr (affective range) is seen as representing the capacity for sufficient modulation of affect. However, Afr < .50 signifies an aversion to situations involving the expression of feelings, consequently resulting in emotional withdrawal, which causes a person to break off interpersonal interaction (Weiner, 1998).

FC > (CF + C) + 3, and CF + C > FC + 1 represents how affect is modulated. According to Weiner (1998), the above is indicative of the presence of difficulty in modulation of affect. This, by implication, suggests restriction of emotion.

The last variable identified as signifying emotional restriction is C = 0. Weiner (1998) explains the variable of C as follows: C represents the manner in which emotion is modulated, thus when C = 0 the implication of emotional and social withdrawal exists. In relation to the research sample, SumC`> WSumC presented in 13.3%, while Afr < .50 was shown in 60.0%.of the participants. FC > (CF + C) + 3 was shown as true in 13.3%, while CF + C > FC + 1 was identified in 60.0% of the sample. Lastly, C = 0 presented in 66.7%. If all these variables in relationship to one another are taken into account, then 42.7% of the sample presented with loss of affect.

7.2.7 *Loneliness*

Guntrip (1968) explains that, as a result of the schizoid being introverted and dismissive of external relationships, loneliness develops. He continues by saying that the schizoid will experience loneliness even in the midst of a crowd, as a result of not being able to form affective rapport.

The variables T (Texture) and SumH > 3 were identified as being indicative of loneliness. As stated by Weiner (1998), the T determinant implies literal interest in reaching out and touching someone either physically or psychologically. T > 0 signifies a response to situational events in which persons experience emotional deprivation, thus increasing their need for closeness and affection. T = 0, on the other hand, is indicative of an impairment in the capacity to form close attachments to other people. Thus

the indicators of emotional deprivation, longing to form relationships and the incapacity to develop emotional rapport all signify loneliness.

SumH > 3, as mentioned previously in 7.2.5, has implications for having interest in others. This links to loneliness as a result of loneliness being seen as a consequence of the schizoid longing for friendship and love, however owing to the reasons mentioned above, she is unable to form these relationships successfully. In relation to the research sample, 100% presented with the T variable. This, in conjunction to the 86.7% of participants who presented with the SumH > 3, indicates that overall 93.3% of the sample exhibited loneliness.

7.2.8 *Depersonalisation*

Guntrip (1998) describes this characteristic as the schizoid having a sense of lost identity, individuation and loss of oneself.

In relation to the above, the following variables were identified as being representative of depersonalisation: H < 2 and MOR = 2. The determinant H as viewed by Weiner (1998) concerns itself with identity formation. H < 2 is seen as indicating insufficient identification on which to base a stable sense of self. This by implication results in a loss of identity, described as depersonalisation.

MOR typically identifies an individual's negative and unfavourable attitudes held specifically towards their body and its functions. MOR is seen to impact on the stability of a person's identity, causing it to fluctuate in response to changing circumstances (Weiner, 1998).

In relation to depersonalisation, the instability created by MOR responses is seen to contribute to a loss of oneself, as by having a negative attitude to oneself, one runs the risk of rejecting one's body as a result of not wanting to identify with it. In relation to the results, 53.3% of the sample presented with H < 3, while 53.3% showed MOR = 2. If these two variables are viewed in

conjunction with one another, then it can be hypothesised that 53.3% of the participants exhibited depersonalisation.

7.2.9 *Regression*

Guntrip (1968) defines regression as a state in which the schizoid feels overwhelmed by her environment, and as a result avoids his/her environment by turning inward as if moving backwards to the safety of the womb.

The Dd > 3 and M > SumC structural equations were identified as being representative of regression. According to Exner (2000), the Dd determinant signifies the backing away as a result of demanding and complex situations, in order to make them more manageable, therefore implying the experience of an overwhelming environment as described in the characteristic of regression.

M > SumC, as mentioned on more than one occasion, signifies introversion, thus the tendency to move inward as described by Guntrip (1998) in his explanation of regression. Overall, with regard to the identified variables Dd > 3 and M > SumC, 63.3% of the sample exhibited regression

When considering all the Rorschach variables identified to assess schizoid traits, it was found that 59.9% of the sample presented with the hypothesised schizoid character. The implication of this leads to the next point of discussion.

7.3 A broad clinical picture of the schizoid problem: Implications for therapy

The analysis of the schizoid problem is seen as having profound and far-reaching implications in psychotherapy (Guntrip, 1968). Guntrip points out that in psychotherapeutic practice, the therapist is limited to what the patient wants, and to what her circumstances allow for. He states that psychotherapy is a function of at least three variables, namely the personality and experience of the therapist, the incentives and nature of the patient's problems, and the facilitating or frustrating nature of the environment both materially and personally. Guntrip postulates that as a result of the above, things cannot be

raised from the unconscious purely by means of analysis; the therapist often has to wait for the impact of life itself to trigger that which has been repressed. Therefore psychotherapy in practice is not a uniform activity; it does not go to the same depth with all patients (Guntrip, 1968).

In relation to the schizoid problem, Guntrip (1968) views it as a basic condition that is an *underlying factor* in varying degrees of all manifestations of mental illness as well as mental health. This being the case, Guntrip explains that it does not by any means always have to be analysed, that very often "good enough" stability is achieved both with and without analysis. However, without taking into account that fact that the schizoid problem is underlying, no thorough understanding of any personality condition can be gained.

In Guntrip's clinical experience, patients often bring problems of schizoid withdrawnness, at the very beginning of therapy. He explains that the oedipal level of analysis always gets brought in, and cannot be bypassed by a premature attempt to resolve the schizoid problems. His opinion is that if schizoid problems represent a flight from life, oedipal problems represent a struggle to live; these two types of reactions are seen to interact consistently through life and through all psychotherapeutic treatment. It is this fact that necessitates the discussion of psychotherapy in relation to the schizoid problem. The researcher argues that because psychotherapy is essential in the treatment of AN (Aronson 1993), and because the current study yields preliminary findings of schizoid traits in AN patients, the impact of the schizoid problem on psychotherapy is highly significant, as it will influence not only the treatment itself but also the success of treatment for AN. Keeping this in mind, the discussion returns to the schizoid problem and its relatedness to psychotherapy.

Guntrip (1968) contends that if schizoid problems of ego-weakness (introversion) and retreat (withdrawnness) are presented at the start of treatment, their analysis is quite likely to lead to a mobilisation of defences against regression. This brings the patient back to the pressing problems of personal and professional relationships. It is only later, when the oedipal patterns related to guilt and self-punishment have been worked through, that

the possibility will exist for the patient to return to and face her schizoid flight from reality. Too early emergence of the schizoid problem is not necessarily the best condition for its resolution; therefore care should be taken in psychotherapy when bringing forth the schizoid dynamics (Guntrip, 1968).

Guntrip (1968) believes that the personality goes through important strengthening when dealing with the oedipal conflicts; this prepares the patient for dealing with still earlier schizoid problems, thus making it possible to analyse schizoid reactions usefully in the midst of dealing with oedipal ambivalent love/hate and guilt problems, as these represent no more than a dwindling in the patient's will to recover. Patients can hate not only people and bad objects, but their illness, and feelings of irritation and anger at the frustration of living under the limitations of their illness. The patient, according to Guntrip (1968), has known and enjoyed enough at times to know how good life can be, and yet she finds herself struggling on, forever trying to reach that which is dangled in front of her. The patient recurrently feels the weariness and futility of struggling on year after year to achieve mental health.

Based on the above ideas, Guntrip (1968) hypothesises three stages of therapy, which are viewed as paramount to the resolution of the schizoid problem. These stages are: the oedipal conflict, the schizoid compromise, and regression and regrowth.

- The Oedipal conflict

Guntrip (1968) explains that whatever diagnostic label may be attached to a patient, the first few years of analysis are likely to deal with problems of the child struggling to adapt and maintain itself in an unhelpful family. In a nutshell, this stage deals with the classic oedipal analysis of defences and conflicts concerning object – relations of love and hate primarily with parents and siblings and then transferred into wider areas of living. Further Guntrip (1968) hypothesises that as symptoms fade, the underlying conflicts over sex, aggression and guilt will emerge, leading to depression in varying degrees which will have to be dealt with. He argues that analysis can lead to marked improvements which are welcome, yet the analysis may leave the feeling of

something else unspecified, which still needs to be dealt with. This situation leads to the next stage of the schizoid compromise, (Guntrip (1968).

- The schizoid compromise.

Guntrip (1968) explains that, in therapy, the therapist may find that the patient, instead of utilizing the real improvements, is only marking time in analysis, and retaining improvements by affecting a more rational control, as a modified and more reasonable schizoid character. If this is maintained, it may represent itself as a *cure,* but it may turn out to be a schizoid compromise, which represents a half-in and half-out relationship to life, in which the patient is not really satisfied. The patient does not do without personal relationships, yet she cannot do wholly with them, or bear them to be too close and involving. The patient takes a half-way position in which she hopes to get by and remain relatively undisturbed.

Guntrip (1968) suggests that in light of this, if the patient can survive in that way, it is not good to probe deeper, for it may mean that the patient has to face more than she can stand. Nevertheless, he makes it clear that these relative stabilisations cannot be guaranteed to last, causing most patients, when they leave treatment, to want to have the security of contacting the therapist again if they are in real need. It is further postulated by Guntrip (1968) that the patient may leave and later encounter real-life stresses which are too severe and thus break the patient down again; or the patient may continue analysis without making real use of it; thus the analysis itself compromises the solution, and the patient gains enough support from the sessions but does not really change.

The above process may then lead to a breakdown where the patient feels frustrated and leaves analysis with a feeling of resentment. This resentment may manage to keep the patient's ego functioning. Lastly, the patient may stay in analysis, in which she will slowly allow the compromises to be dealt with until she over comes them. This situation leads to the third stage of regression and regrowth, (Guntrip, 1968).

- Regression and regrowth.

Guntrip (1968) makes clear that in this stage problems are entirely different, in that they are specifically schizoid rather than depressed. During this stage, contact is made with the terrified infant in retreat from life and hiding in his inner refuge. Fairbairn (in Guntrip, 1968) explains that the patient experiences conflict between an extreme reluctance to abandon infantile dependence and a desperate longing to renounce it. In analysis the patient creeps out of her shelter and then hastily retreats. This process is explained by Guntrip (1968) in the following way. The libidinal ego corresponding to the libidinal aspect of the Freudian *id*, (the dependent, needy infant) itself undergoes a further and final split. It is already split off and isolated in the personality by repression from the central ego and antilibidinal ego. This causes an internal persecution to which the infantile ego produces a double reaction of *anger and fight* and also *fear and flight* which lead to the deepest ego split of all – an active oral ego and a helpless regressed ego as a final hiding from danger.

Although psychoanalysis has taken full account of the ego alterations of anger and aggressive impulses in the face of threat, it has not taken the same full account of the ego alterations of fear and flight from life. As a result, regression is treated psychiatrically as a nuisance to be checked.

Guntrip (1968) explicitly argues that this is far too superficial a way of viewing regression, that in fact regression is derived from a structurally specific part of the total self which is deeply withdrawn, the schizoid ego. The hidden self in the schizoid refuge has undergone a two-stage withdrawal, the first being from the persecutory outer world of external objects, and the second from a persecutory inner world of internal bad objects.

This leads to the conclusion by Guntrip (1968) that psychotherapy based on these three stages produces valuable results which may prove sufficient in dealing with the schizoid problem. However, in itself it cannot be radical unless it reaches and releases the lost heart of the total self, which is not only repressed but in too much fear to emerge.

7.4 Confounding Variables

As noted in the previous chapter, findings of schizoid traits were present in only 60.8% of the sample. By implication this represents a discrepancy. The following possible confounding variables have been identified both theoretically and practically as having an influence on the above-mentioned results, therefore providing a skewed picture. These confounding variables are as follows:

- Many of the schizoid traits identified in AN are only present during the acute periods of anorexia, for example withdrawal presenting in only 36.7% of the sample. Williams (1997) explains that this "no-entry defence system" exists only in limitation and confinement of acute AN symptoms. In relation to the sample, not all persons assessed fell into the category of being acutely anorexic, that is, meeting the AN diagnosis at the time of assessment.

- The role and extent that psychotherapy played in both AN and schizoid pathology was not investigated in this study. As a result, the impact it may have on presenting schizoid traits is not known. This aspect would need to be investigated in future similar studies.

- Owing to the nature of the Rorschach Test in terms of its measurement abilities, and the abstract nature of the theory describing the schizoid traits, many of the traits were not directly measured, but were measured in terms of unconscious processes which take place. These processes are thought to be representative of schizoid traits. Nevertheless, Fairbairn's theory hypothesising the concept of a schizoid character was not substantiated. Thus results should be read in terms of possible trends rather than absolutes. The above remain open to further investigation in future similar studies.

7.5 Research Limitations and Recommendations

Although the research design served the extent and aims of the current study, one cannot generalise findings of this particular study to the general AN population. Reasons for this conclusion are as follows:

- The sample was limited to females between 18 and 65 years old, therefore findings may not apply to males diagnosed with AN or to persons younger than 18 years.

- A relatively small number of participants further limits the conclusion about the presence of schizoid character organisation in AN. A bigger sample would allow for more conclusive results about possible schizoid traits being present.

- Other confounding variables as previously mentioned may have impacted on results; this is in conjunction with the presence of comorbid psychiatric conditions. Although an attempt was made to limit the presence of comorbid conditions, they were not ruled out of the study. Future similar studies may benefit from a comprehensive structured DSM IV screening of all participants.

- 60.0% of the participants were on medication. The impact of this both psychologically and physically was not investigated, therefore its influence in relation to the findings is not known.

- Lastly, only one assessment tool was used. Possibly if other forms of assessment had been used, results might have been more comprehensively verified.

7.5 Conclusion

Despite all the limitations and confounding variables of the present research, the study's main objective of establishing a trend between AN and schizoid character structure was achieved. The schizoid character trend was seen as being represented in 59.9% of the research sample. This may be viewed as a

foundation for future research in Rorschach measurement of abstract concepts as well schizoid phenomena.

REFERENCES

Aronson, J.K. (1993). *Understanding and Treating Anorexia and Bulimia. London*: Jason Aronson Inc.

Esman, A.H. (1990). *Essential papers on transference.* New York: New York University Press.

Exner, J.E., Jr. (1991). *The Rorschach: A Comprehensive System*_(2nd ed.). (Vol 2.). New York: John Wiley and Sons, Inc.

Exner, J.E., Jr. (1993). *The Rorschach: A Comprehensive System* (3rd ed.). (Vol 1.). New York: John Wiley and Sons, Inc.

Exner, J.E., Jr (2000). *A Primer for Rorschach Interpretation*. North Carolina:
Rorschach Workshops

Exner, J.E., & Weiner, I.B. (2005). *Rorschach Interpretation Assistance Program (RAIP).* (Electronic). Version 5 for Windows.

Fairbairn, W.R.D (1940). Schizoid Factors in the Personality. In: *Psychoanalytic Studies of the Personality* (pp. 3 – 27). London: Routledge & Regan Paul.

Greenburg, J.A., & Mitchell, S. A. (1983) *Object relations in psychoanalytic theory.* London: Harvard University

Grotstein, J.S. (1994). *Fairbairn and the Orgins of Object Relations.* London: The Guiford Press.

Grotstein, J.S., & Rinsley, D.B. (2000). *Fairbairn and the Origins of Object Relations.* New York: Other Press.

Guntrip, H. (1968). *Schizoid Phenomena Object Relations and The Self. London:* The Hogarth Press and The Institute of Psycho – Analysis.

Hsu, L.K.G. (1990). *Eating Disorders*. New York: The Guilford Press.

Holte, A. (2002). Are Oral, Obsessive, and Hysterical Personality Traits Related to Disturbed Eating Patterns? A General Population Study of 6,313 Men and Women: *Journal of Personality Assessment***, 78**(3), 405 – 416

Kaplan, H.I., and Sadock, B.J. (1998) *Synopsis of Psychiatry (8th ed.). Maryland: Lippincott Williams & Wilkins.*

Macklin, D. (2003). *Assessing Borderline Personality disorder with the Rorschach Inkblot Method.* Unpublished MA Thesis, University of Pretoria.

Malan, D.H. (1997). *Anorexia, Murder & Suicide*. Oxford: Butterworth & Heinemann.

Martinsen, M.D. (2005). The interaction of personality disorders and eating disorders: A two year Propective study of patients with longstanding eating disorders: *International Journal of Eating Disorders***, 38 (**2), 106 – 111

McDougal, J. (1989). *Theatres of the Body.* New York: W.W. Nortan & Company.

Pryor, T., Wiederman, M.W. (1996). Measurement of Non-clinical Personality Characteristics of Women with Anorexia Nervosa or Bulimia Nervosa: *International Journal of Personality Disorders***, 67 (**2)**,** 413– 421

Schachtel, E.G. (1966). *Experiential Foundations of Rorschach's Test.* New York: Basic Books.

Schwartz, D.M. (1980). Anorexia Nervosa and Bulimia: The Social- Cultural Context: *International Journal of Eating Disorders*, **1 (**3), 20 – 36

Summers, F. (1994). *Object Relations in Psychopathology: A Comprehensive Text.* New York: Analytic Press.

Weiner, I.B. (1998). *Principles of Rorschach Interpretation*. New Jersey: Lawrence Erlbaum Associates Publishers.

Williams, G. (1997). *Internal Landscapes and Foreign Bodies; Eating Disorders and Other Pathologies*. Great Britain: Duckworth.

Williams, G., Williams, P., Desmarais, J. & Ravenscroft, K. (2004). Exploring *Eating Disorders in Adolescence: The Generosity of Acceptance*. (Vol II). London: Karnac

Appendix A

Patient Information leaflet and Consent Form

PATIENT INFORMATION LEAFLET AND INFORMED CONSENT

DEPARTMENT OF PSYCHOLOGY

UNIVERSITY OF PRETORIA

RESEARCHER: KAREN SWANEPOEL

CONTACT DETAILS: 083 445 0808

INTRODUCTION

You are invited to volunteer for a research study. This information leaflet is to help you 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 one of the researchers. You should not agree to take part unless you are completely content with all the procedures involved.

TITLE OF THE STUDY

Schizoid Character Organisation and Anorexic Patients.

WHAT IS THE PURPOSE OF THE STUDY?

You have been diagnosed with Anorexia Nervosa and the researcher would like you to consider taking part in the research to assess this disorder by means of the Rorschach Inkblot Method. The study intends to investigate the character organisation of the anorexic patient.

WHAT PROCEDURES WILL BE FOLLOWED IN THE ABOVE STUDY?

If you decide to take part, you will be one of approximately 20 participants. The study will last for up to 6 months. You will be asked to see the respective 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 the above 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 above – mentioned study.

CONFIDENTIALITY

All information obtained during the course of the 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 withdrawal from the study, all the data would be destroyed.

INFORMED CONSENT

I hereby confirm that I have been informed by the researcher Karen Swanepoel 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.

Patient's name: _____

Patient's signature: _____

Date: _____

Researcher: _____

Researcher's Signature: _____

Date: _____

The researcher Karen Swanepoel, 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:_____

Appendix B

Structural Clinical Interview

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, etc.

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.

Appendix C

Rorschach Protocols, Location Sheets, Structural Summaries and Constellation Tables

Response	Inquiry	P1
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.

E Love?

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.

E Fire?

S The pot, the heat hovering between the two pots.

E Heat?

S 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.

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?

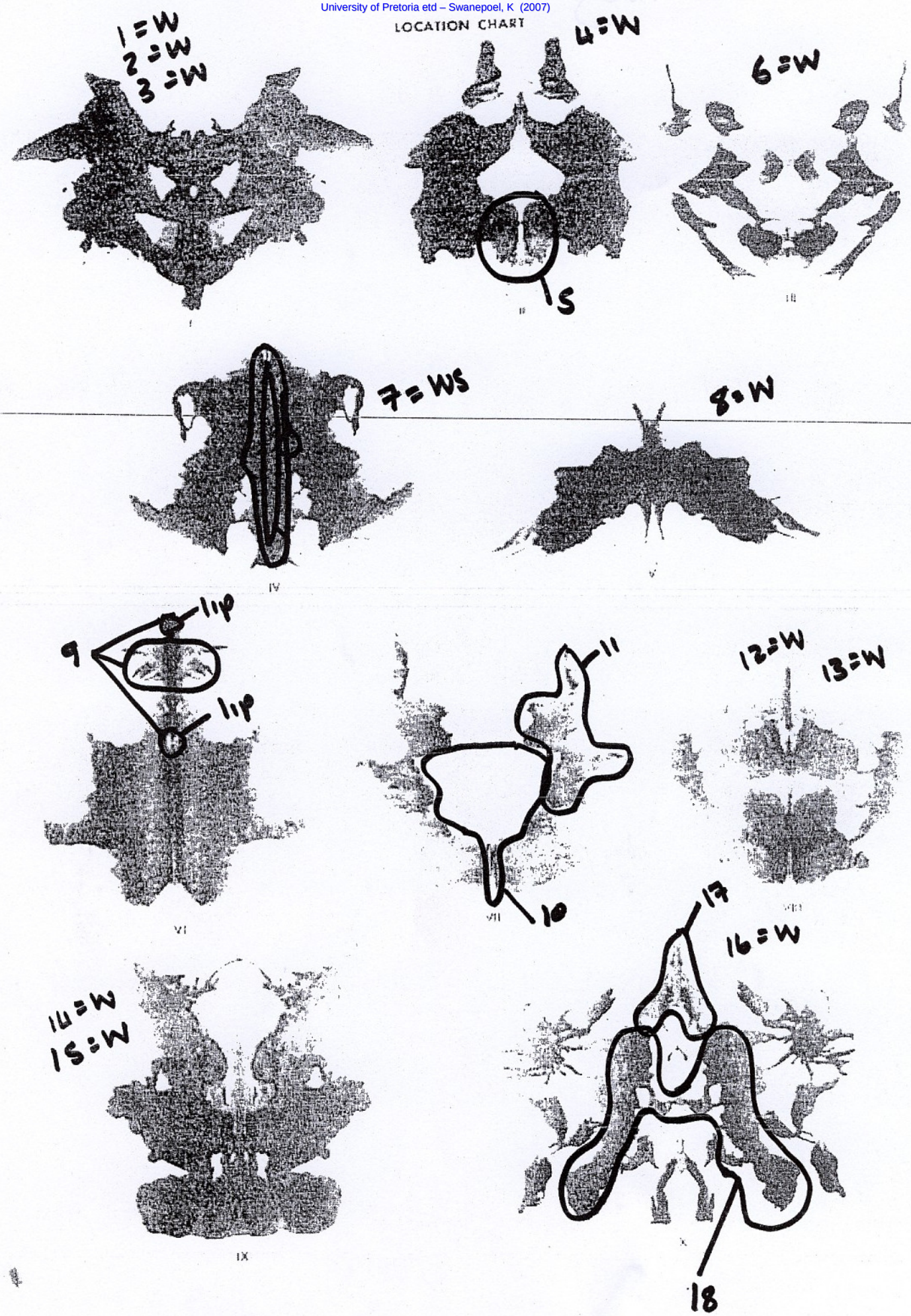
S All the different colours on the card.

^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 Softer? S 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.

LOCATION CHART



Sequence of Scores

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	**Single**
M.CF.C'F.m	M = 0
FM.M	FM = 0
C.Y	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

Version: 5.30.154

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.*

Response		**Inquiry**		**P2**
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

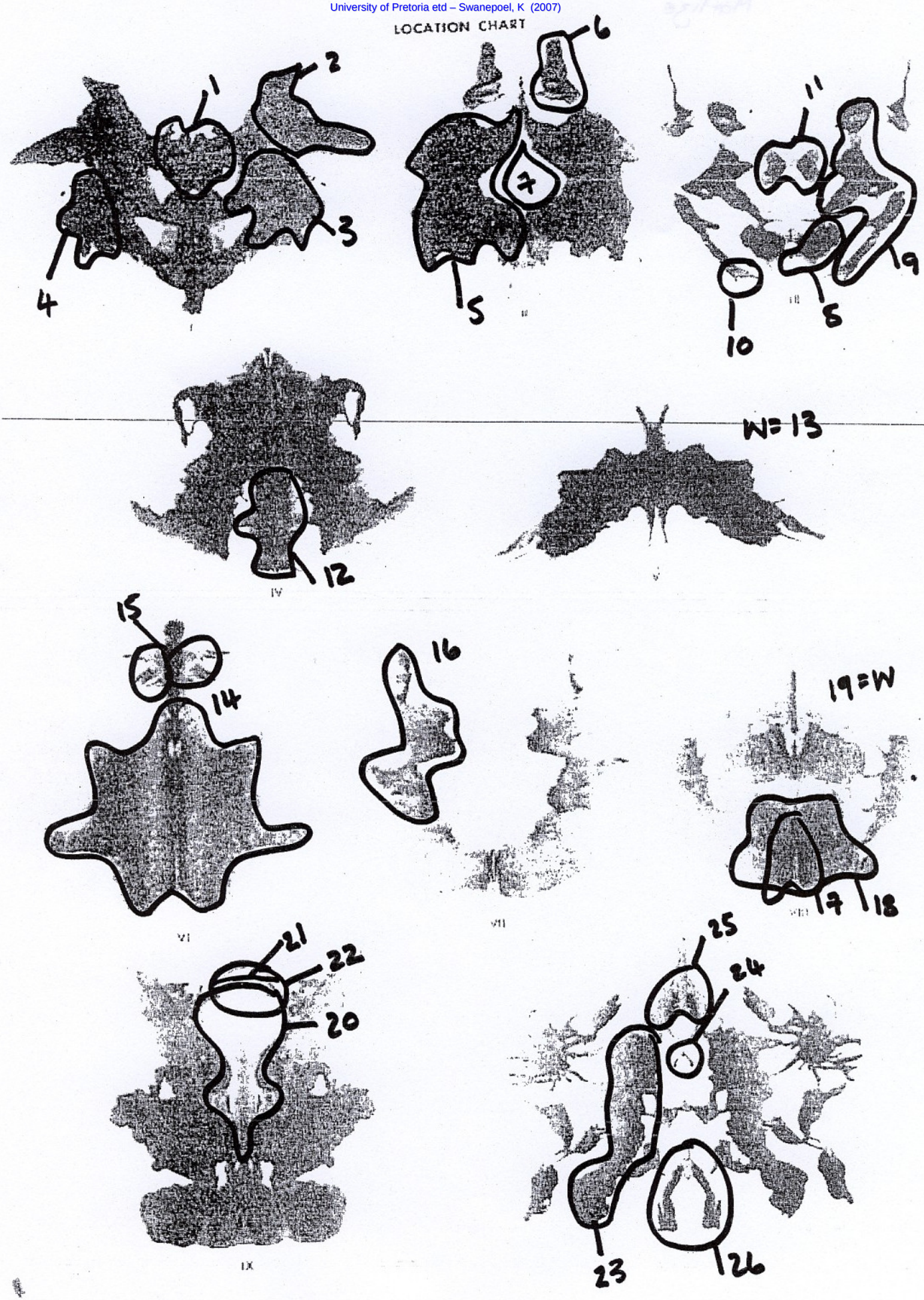
^17	Looks like a butterfly.	17	E: (RR) S: Yes the orange section, the shape here reminds me of a comic book representation of a butterfly.
^18	Looks like an orchid, this part here.	18	E: (RR) S: That part (traces around the blot), this, looks like a phalaenopsis (type of orchid) when it dies. I really like those flowers, they look so pretty when they bloom.
^19	These look like chameleons holding these things up, not sure what they supposed 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.

LOCATION CHART



Sequence of Scores

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			
	2	Do	7	Fo		Ad			
	3	DdSv	99	F-		(H)			PER, PHR
	4	Ddo	35	F-	2	Na			PER, DR2
II	5	Dv	1	CF-		Bl			
	6	D+	4	F-		Sc		5.5	
	7	DSo	5	F-		Ls			DV, PER
III	8	Ddo	99	Ma-		An,Id			PHR
	9	D+	9	Mpo	2	H		4.0	GHR
	10	Ddo	33	FYo		Cg			
	11	Do	3	F-	2	An			FAB
IV	12	Do	1	Fu		Ad			PER
V	13	Wo	1	Fo		A	P	1.0	INC
VI	14	Do		Fo		Ad,Hh	P		
	15	Ddo	22	YF-		Bt			CP
VII	16	D+	2	Ma.FYo	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			INC
	22	DdSo	32	FY-		A			PER
X	23	Do	9	Fo		A			FAB
	24	Do	3	FTo		Bt			
	25	Ddo	99	F-		An			
	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	=	5
ZSum	=	18.0
ZEst	=	13.5
W	=	2
(Wv	=	0)
D	=	13
W+D	=	15
Dd	=	11
S	=	3

DQ

			(FQ-)
+	=	4	(2)
o	=	20	(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	1	6
none	=	0	0	0

Determinants

Blends
M.FY

Single

M	=	2
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	=	1
Y	=	0
Fr	=	0
rF	=	0
FD	=	0
F	=	16
(2)	=	5

Contents

H	=	2
(H)	=	2
Hd	=	0
(Hd)	=	0
Hx	=	0
A	=	5
(A)	=	1
Ad	=	4
(Ad)	=	0
An	=	3
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	=	0
Idio	=	1

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	=	1 x1	0 x2
INC	=	2 x2	0 x4
DR	=	0 x3	1 x6
FAB	=	2 x4	0 x7
ALOG	=	0 x5	
CON	=	0 x7	
Raw Sum6	=	**6**	
Wgtd Sum6	=	**19**	

AB	= 0	GHR	= 2
AG	= 0	PHR	= 3
COP	= 0	MOR	= 0
CP	= 1	PER	= 6
		PSV	= 0

RATIOS, PERCENTAGES, AND DERIVATIONS

R = 26 L = 1.60

EB	= 3 : 1.0	EA	= 4.0	EBPer	= N/A
eb	= 1 : 6	es	= 7	D	= -1
		Adj es	= 4	Adj D	= 0
FM	= 1	SumC'	= 0	SumT	= 2
m	= 0	SumV	= 0	SumY	= 4

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	= 2 : 3		
a:p	= 2 : 2		
Food	= 0		
SumT	= 2		
Human Content	= 4		
Pure H	= 2		
PER	= 6		
Isolation Index	= 0.23		

IDEATION

a:p	= 2 : 2	Sum6	= 6
Ma:Mp	= 2 : 1	Lvl-2	= 1
2AB+(Art+Ay)	= 1	WSum6	= 19
MOR	= 0	M-	= 1
		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	= 5
W:D:Dd	= 2:13:11
W : M	= 2 : 3
Zd	= +4.5
PSV	= 0
DQ+	= 4
DQv	= 2

SELF-PERCEPTION

3r+(2)/R	= 0.19
Fr+rF	= 0
SumV	= 0
FD	= 0
An+Xy	= 3
MOR	= 0
H:(H)+Hd+(Hd)	= 2 : 2

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

Version: 5.30.154

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 [0] > 3
- ☑ Zd [4.5] > ±3.5
- ☑ es [7] > EA [4.0]
- ☑ 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 [1] > 2) *and* (FAB2 [0] > 0)
- ☑ ((R [26] < 17) *and* (WSum6 [19] > 12)) *or* ((R [26] > 16) *and* (WSum6 [19] > 17))
- ☑ (M- [1] > 1) *or* (X-% [0.58] > 0.40)

4 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 [0.63] < 0.46) *or* (Blends [1] < 4)
- ☑ (SumShading [6] > FM + m [1]) *or* (SumC' [0] > 2)
- ☐ (MOR [0] > 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 [4.0] < 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 [3]) *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 [5] > 12
- ☑ (3) Zd [4.5] > +3.5
- ☐ (4) S [3] > 3
- ☐ (5) H + (H) + Hd + (Hd) [4] > 6
- ☐ (6) (H) + (A) + (Hd) + (Ad) [3] > 3
- ☑ (7) H + A : Hd + Ad [10:4] < 4 : 1
- ☐ (8) Cg [1] > 3

OBS (Obsessive Style Index)

- ☑ (1) Dd [11] > 3
- ☐ (2) Zf [5] > 12
- ☑ (3) Zd [4.5] > +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+% [0.38] > 0.89
- ☐ FQ+ [0] > 3 *and* X+% [0.38] > 0.89

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

Response	**Inquiry**	**P3**
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: Looks like it's got big bug eyes, the body behind it, the legs juttings 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 feed 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

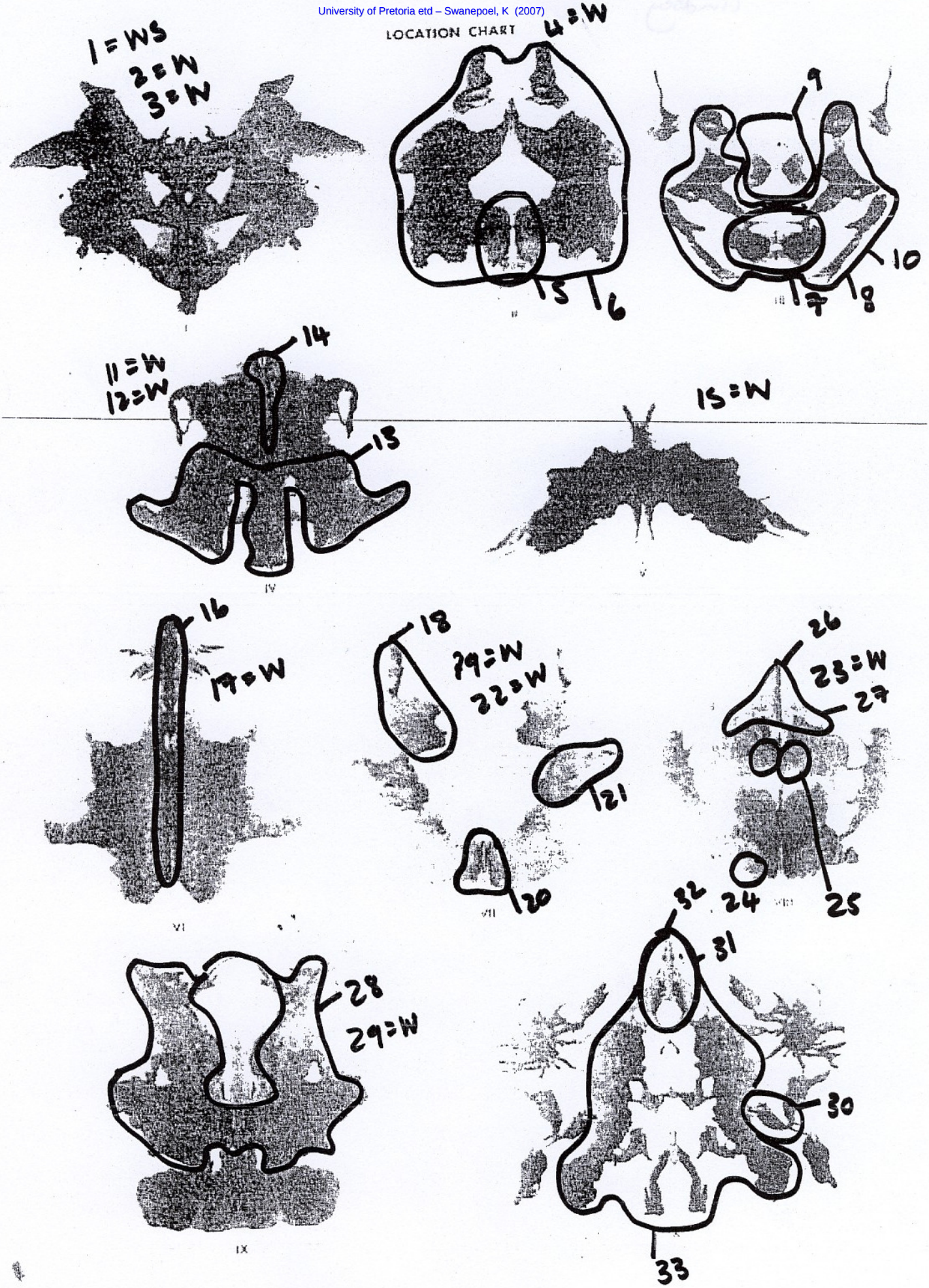
^ 18. I see two rabbits	18. E: (RR) S: Here, looks like two kinds of rabbit faces, their ears and whiskers and the light spots are like their eyes
^ 19. Or two islands barred by a gate or something	19. E: (RR) S: Hmmm these are two different islands, there they are joined – separated by a gate here E: 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.

LOCATION CHART



Sequence of Scores

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

Version: 5.30.154

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.*

Response		Inquiry		P4
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.
			E	Whiskers?
			S	Because of the shape – the way the face goes, 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

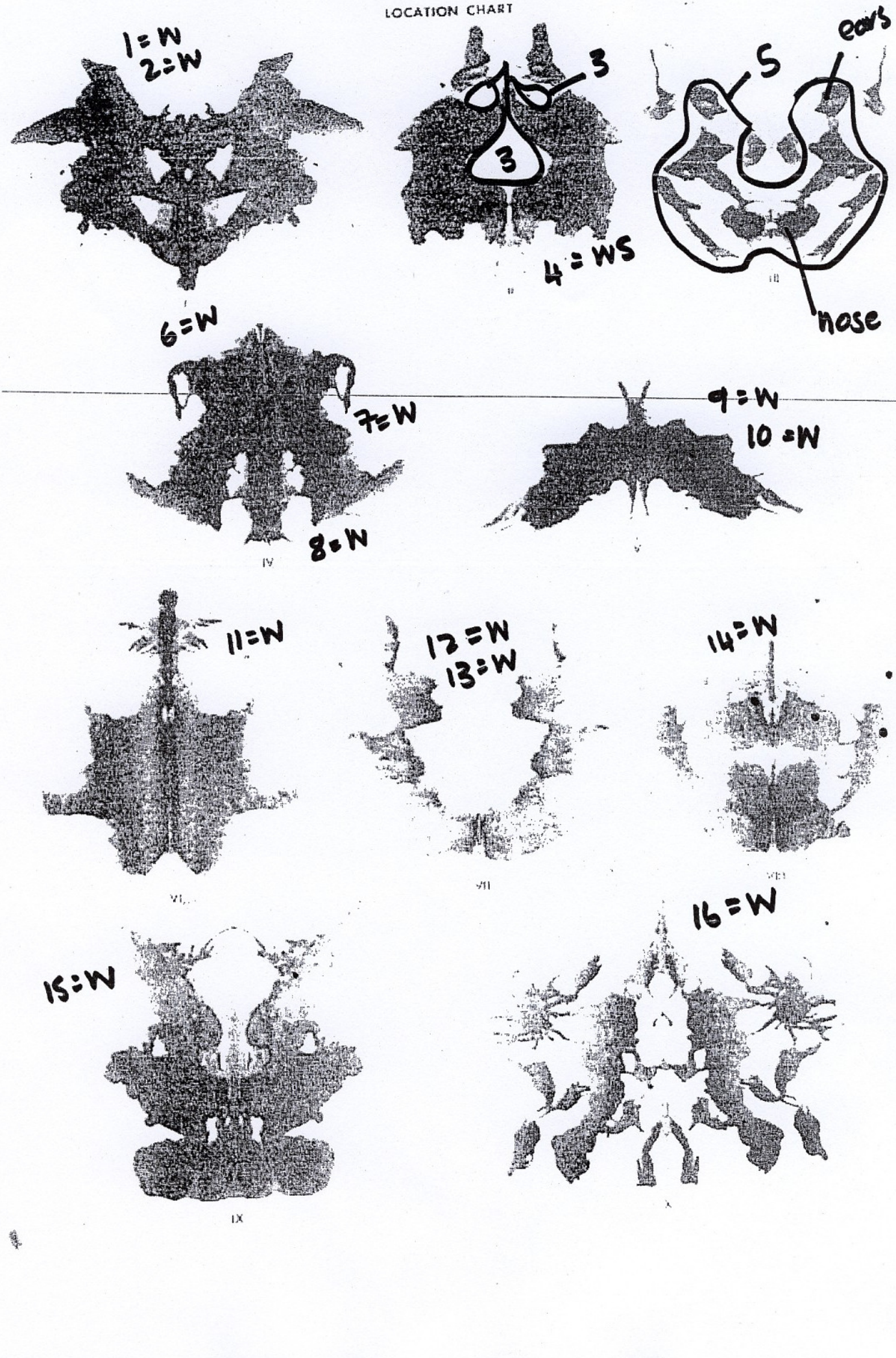
E Horses?

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.

LOCATION CHART



Sequence of Scores

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 Summarys

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

Version: 5.30.154

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.*

Response		Inquiry			P5
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

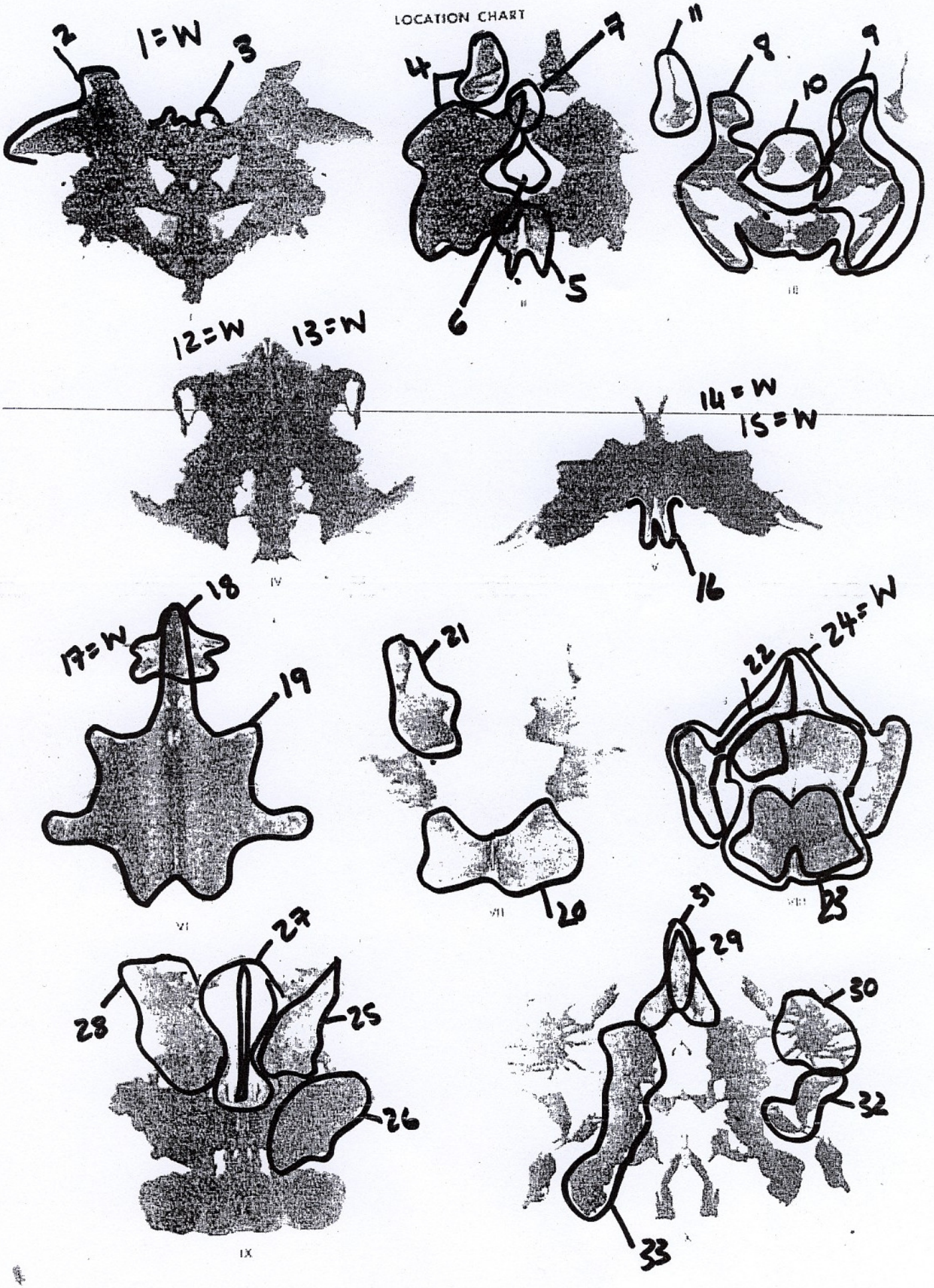
^22	A squirrel.	^22	E	(RR)
			S	In a tree, trying to get into the tree. This looks like the tree and this looks like the squirrel.
			E	Tree?
			S	The branches
			E	Squirrel?
			S	The long tail, outstretched paws jumping from branch to branch.
v23	I seem to be seeing butterflies.	v23	E	(RR)
			S	Here, 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 gong 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

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	Single		
FM.FC	M	=	4
M.FC	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

Version: 5.30.154

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.*

Response		Inquiry			P6
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, he 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 mouth, the long pointed beard like its platted.
			E	Beard?
			S	It's coming of the chin.
v16	Looks like the identical picture – that you fold and it's squashed together, both sides are identical – this side and that side.	v16	E	(RR)
			S	Yes it looks identical the both sides.

Card VI

^17	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.	^17	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.
^18	Looks like a sea creature that lives at the bottom of the sand.	^18	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.
^19	Looks like um, a cat in a way that's been squashed and ripped away – the top section.	^19	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.

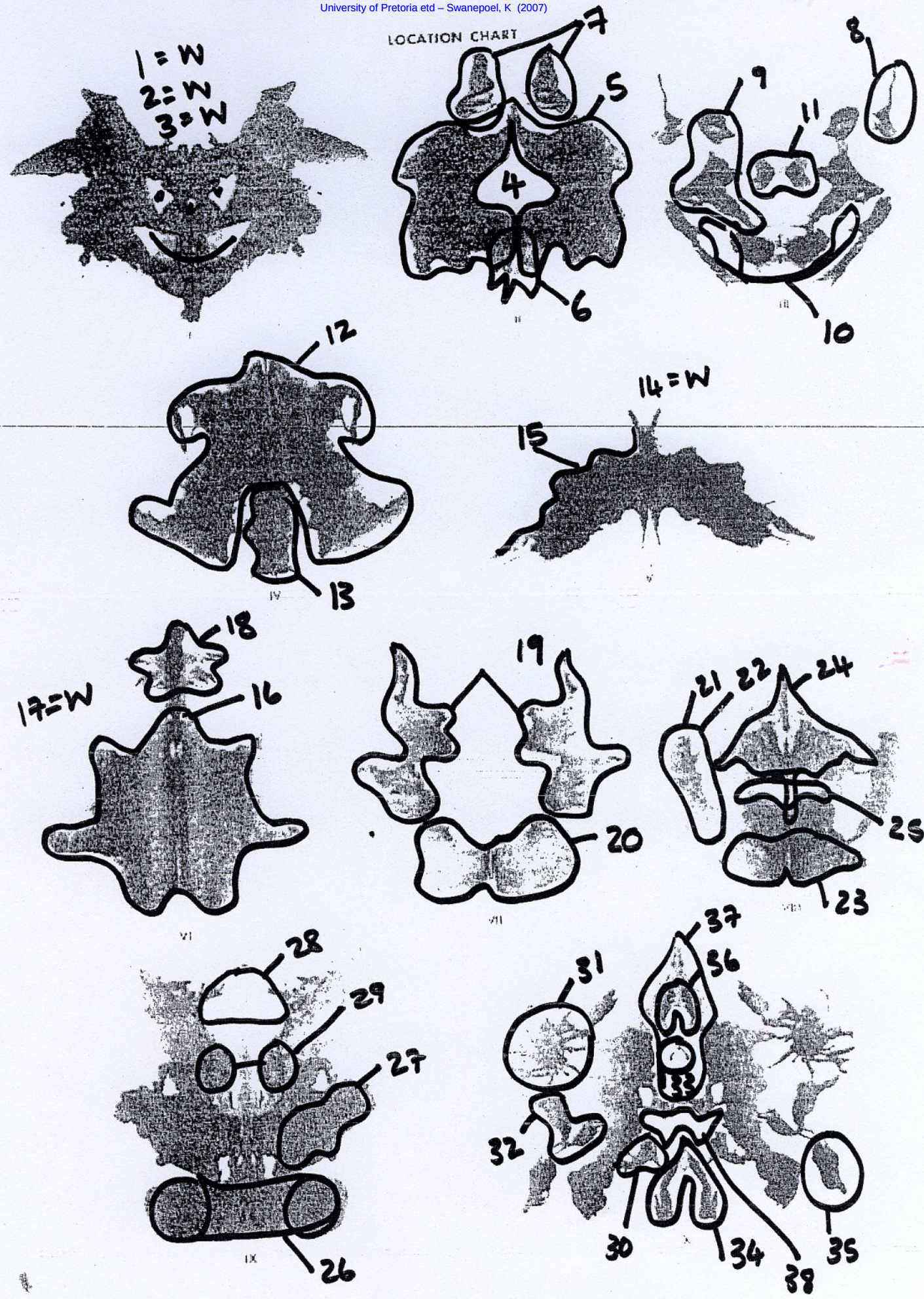
Card VII

^20	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).	^20	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.

^21	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.	^21	E (RR) S The shape and the middle sections shape.
Card VIII			
^22	At a first glance these look like chameleons.	^22	E (RR) S Here and here, everything I see it's the shape, so again the shape.
^23	Second glance it looks like a lioness or a king lion, those are the legs, here are her hind legs.	^23	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.
^24	Looks like, the orange section – big shoulders, arms kind of like that (shows outstretched arms).	^24	E (RR) S Um, yes the big round shoulders, this looks like its hand with thumbs up.
^25	A crossbow - this section, then you pull it.	^25	E (RR) S Yes the pointy-ness and the arrow shape, this is the wire part at the bottom that you can pull.
^26	Here it looks like a dinosaur, a terridactor, here the white section in the middle.	^26	E (RR) S Yes over here, this white section.
Card IX			
^27	The bottom looks like a devil, he is holding a fist, and it's a close up of his fist.	^27	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.

^28	This looks like, the section here and here like a rhino, these two.	^28	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.
^29	This here and here looks like branches from a tree, its forming a heart, the heart is broken, and the bottom is not joined.	^29	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.
^30	The round lumps here look like a pregnant lady's stomach.	^30	E (RR) S This section – the shape.
Card X			
^31	These two look like Chihuahua with big eyes.	^31	E (RR) S These two little parts, Chihuahua – the little head, the small body.
^32	This and this looks like a spider that's been squashed.	^32	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 Squashed? S The shape of it and the legs look splattered out like that.
^33	Both of these look like, the brown part is like a root underground and the yellow is a flower.	^33	E (RR) S Yes also the shapes and the colour brown for a root and yellow for a flower.
^34	This is a wish bone.	^34	E (RR) S Yes the shape.

^35	Um this, these, look like two tentacles from an octopus.	^35	E (RR) S Yes this and this, the shape and the bit of colour- it would be more of a blue.
^36	This and this looks like two very fluffy dogs that are leaping/jumping forward, the legs are spread out.	^36	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. .
^37	These two o the side look like carton character sheep their legs are leaning against the pole, the legs are up against the pole.	^37	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
^38	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.	^38	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.
^39	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.	^39	E (RR) S This white - the two horns, the wings. If you look at the other cards You will see it again.



Sequence of Scores

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

Version: 5.30.154

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.*

Response		Inquiry			P7
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.
E	As you wish.			

Card VI

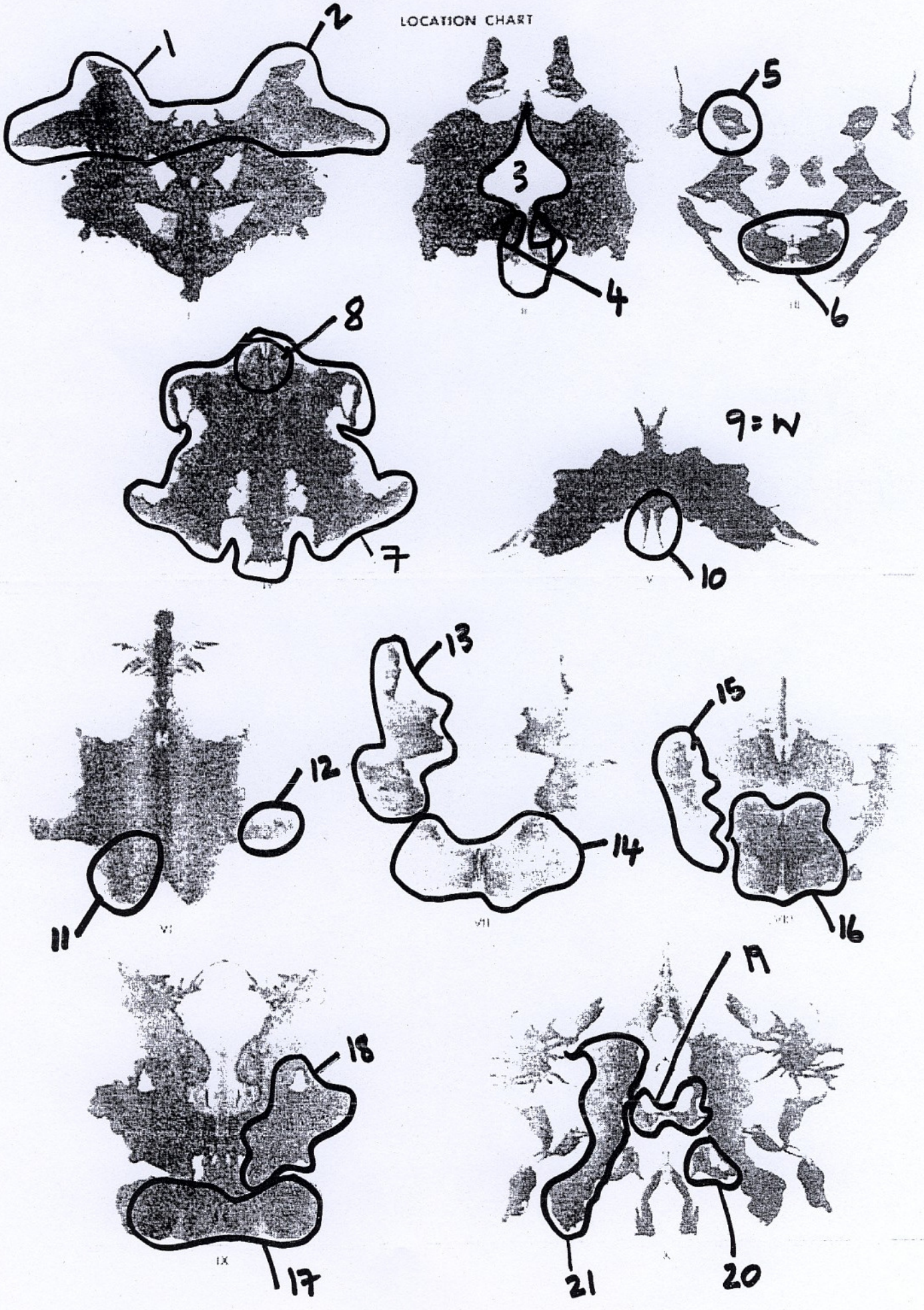
v11	Um a baboon face sitting with something in his mouth.	v11	E	(RR)
			S	Oh, this part, him sitting with blown up cheeks.
			E	Blown up?
			S	He is sticking his tongue out with something in his mouth.
^12	A person's foot with a big toe. You must hear some funny stuff.	^12	E	(RR)
			S	This part here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

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	**Single**
FD.FM	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

Version: 5.30.154

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.*

Response	**Inquiry**	**P8**
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 the 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.

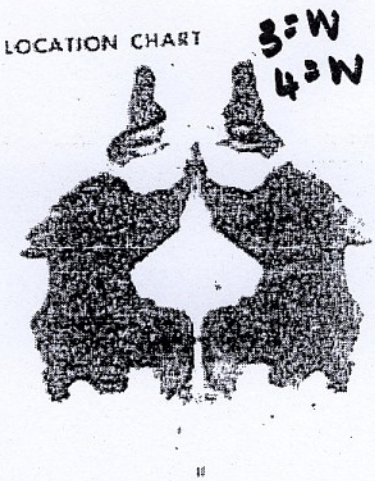
E Explosion?

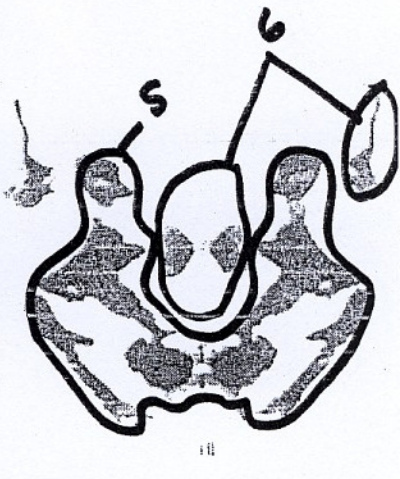
S The way its shooting out all the different stripes.

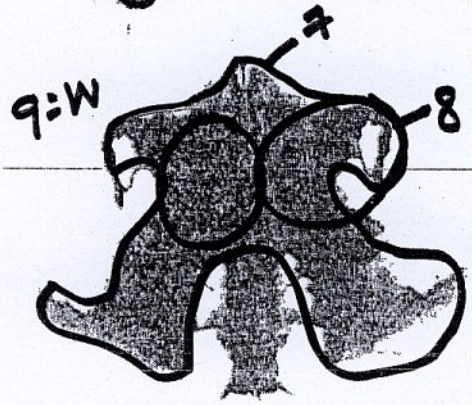
E Grass?

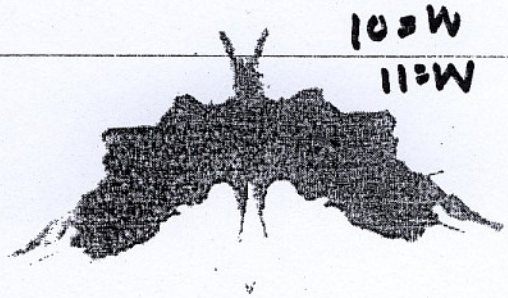
S This is the path leading up the tower; these have to be lawns along side it.

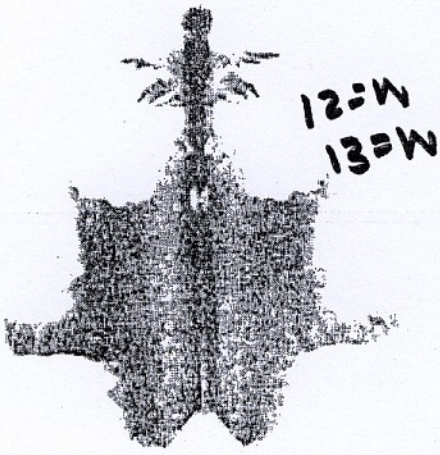
v 21	This way, are two caterpillars, they are standing up. Those are their babies, that's poison spraying out	E	(RR)
		S	These are the caterpillars, these yellow things are their babies and they have orange eyes, they are spraying poison out their tails.
		E	Poison?
		S	Because they are caterpillars 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.

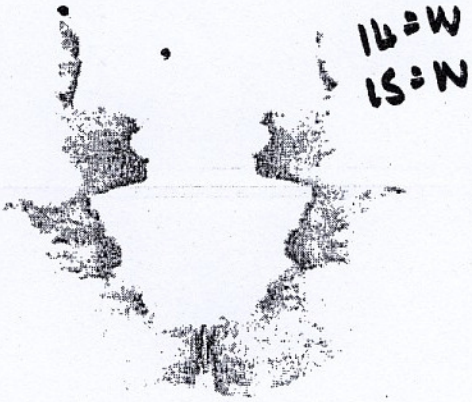


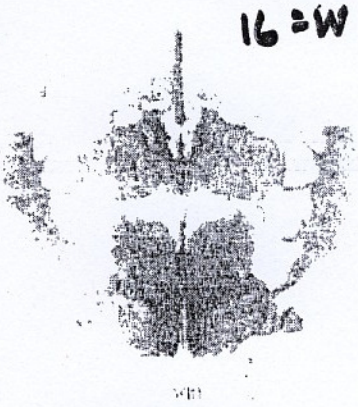


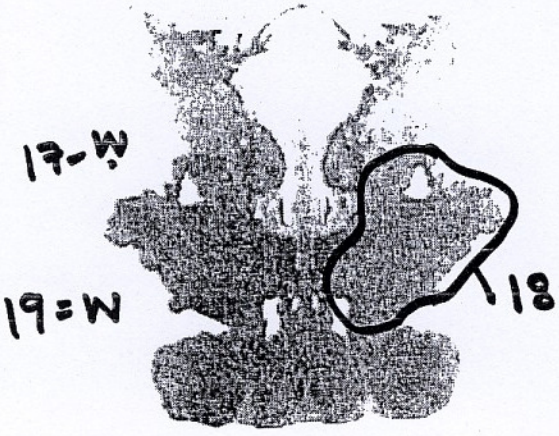


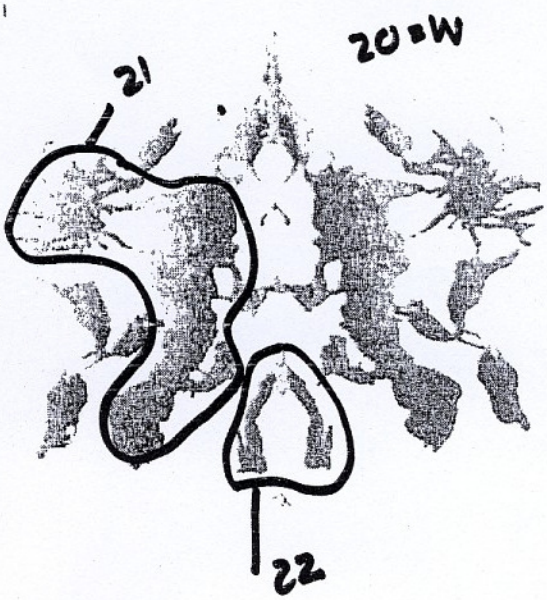












Sequence of Scores

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	**Single**
M.FC	M = 3
CF.FM.m	FM = 1
FM.m	m = 1
FC'.M	FC = 0
CF.m	CF = 0
FM.FC	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

Version: 5.30.154

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.*

Response		**Inquiry**		**P9**
Card I				
^1	It was a butterfly, and then I saw these things and thought it was a bug.	^1	E	(RR)
			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	(RR)
			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	(RR)
			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	(RR)
			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	(RR)
			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	(RR)
			S	I'm trying to think, did you ever see the Never-ending 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	^7	E	(RR)

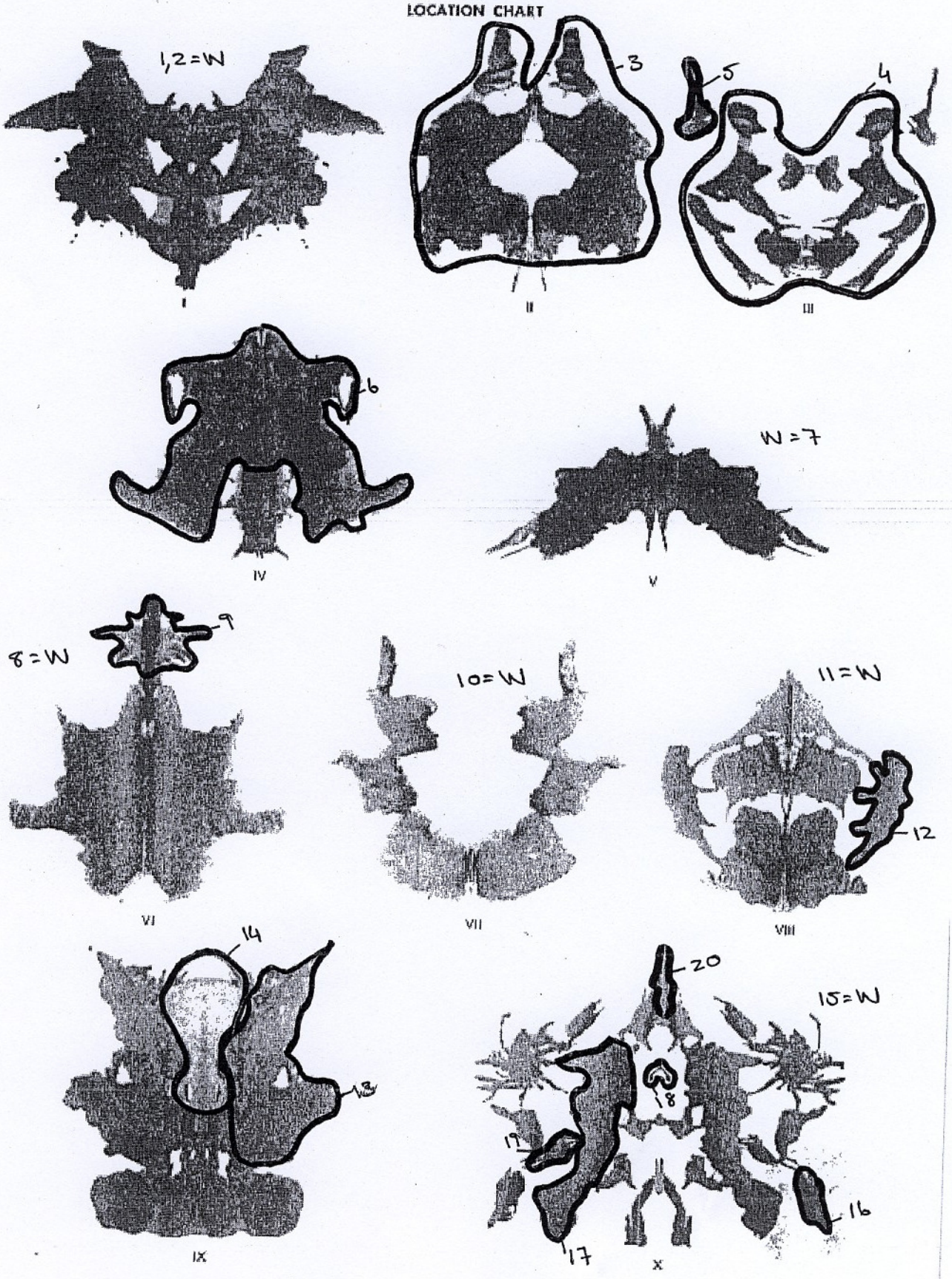
	potentially be a moth. But a moth doesn't have these, it would be more a butterfly but butterfly wings don't look like that. Rather moth wings.		S It sounds rather undecided! I would go for a moth. I think those are moth wings. Moths have these goedjies in the front. I suppose it can be a weird metamorphosis, half butterfly, half moth. Butterfly's definitely have that shape there.
CardVI			
^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 (RR) 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 (RR) 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. E What on the card made it look like a lizard? S 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 (RR) 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	(RR)
		S	The colours. They way it is shaped. This part here, and the pinks and the greens. The colours do run in tye-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	(RR)
		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	(RR)
		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 (RR) 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 (RR) 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 (RR) 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 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 (RR) 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 overies.	v18	E	(RR)
			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	(RR)
			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	(RR)
			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.

LOCATION CHART



Sequence of Scores

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	**Single**
m.FC'	M = 2
C.FM	FM = 0
M.FC'	m = 0
C.m	FC = 1
FM.CF.m	CF = 1
M.FV	C = 0
FC.m	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

Version: 5.30.154

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.*

Response		Inquiry			P10
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.
<u>Card III</u>				
^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 connected to it.	v11	E (RR)
			S It is a little worm, his skin is shedding off. 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.
v14	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.	v14	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

^15	Kinda looks like an Indian Sculpture, the bird and eagle heads.	^15	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.
v16	A dangerous insect or bug with teeth.	v16	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.
^17	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.	^17	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			
^18	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.	^18	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.
v19	Two elephant heads.	v19	E (RR) S There, the eye, and another one with an eye.
Card VIII			
^20	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.	^20	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

^21	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.	^21	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

^22	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.	^22	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.
^23	Someone looking in the mirror, seeing	^23	E	(RR)

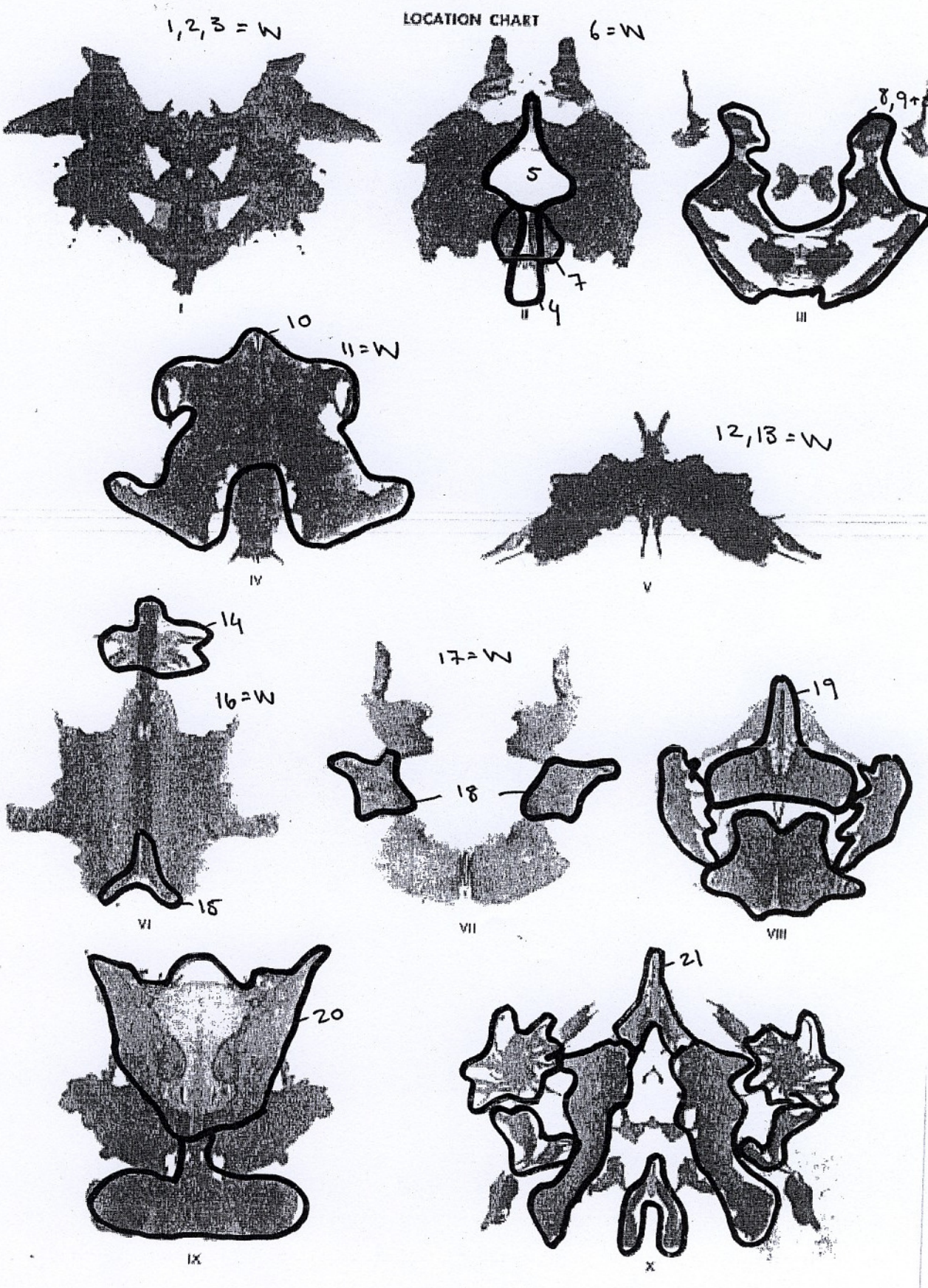
	their reflection.		S	That would be their face, that is their body. If you were looking in the mirror you would see the opposite. A mirror image.
Card VIII				
^24	That reminds me of an x-ray of the abdomen, lungs and oesophagus.	^24	E	(RR)
			S	There would be the lungs, the kidneys, your oesophagus coming 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.
				What on the card made you think of a mirage?
				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.



Sequence of Scores

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

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.*

Response		Inquiry		P11
Card I				
s				
^1	Looks like one of those pumpkins on Halloween. Yes, it reminds me of that.	^1	E	(RR)
			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	(RR)
			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 evil pumpkin.
			E	What on the card gave you the impression that it is sinister and evil?
			S	The centre part has got meaning, the two claws.
^3	It looks like a bat.	^3	E	(RR)
			S	The body and the wings.
^4	Could this be sexual? Not really, no. Although the centre looks like a sexual thing.	^4	E	(RR)
			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	(RR)
			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	(RR)
			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.
^7	These two also look like chickens.	^7	E	(RR)
			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	(RR)
			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	(RR)
			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	(RR)
			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	(RR)
			S	They could also be lungs, the general shape of it. The lungs are joined by a breastbone.
Card IV				
^12	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.	^12	E	(RR)
			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	(RR)
			S	The head, the antenna's, the wings are over there. Those are legs.
Card V				
^14	A rabbit with wings.	^14	E	(RR)
			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				
^15	Remind me of a sea urchin, an eel or something. The top part.	^15	E	(RR)
			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	(RR)
			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 kidneys.
v17	Like a centipede or millipede.	v17	E (RR) 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 (RR) 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 other. E What on the card made it look like pony tails? S 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 being held up by something, they are decapitated, lowering them into a cooking pot. E What on the card made them look blond? S 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 (RR) 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	(RR)
			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	(RR)
			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.	v22	E	(RR)
			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 the atmosphere of the earth.
			E	What on the blot made it look like a cloudy effect?
			S	Just the shape of it and it's fluffy clouds.
			E	What on the card made it look fluffy?
			S	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	(RR)
			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.

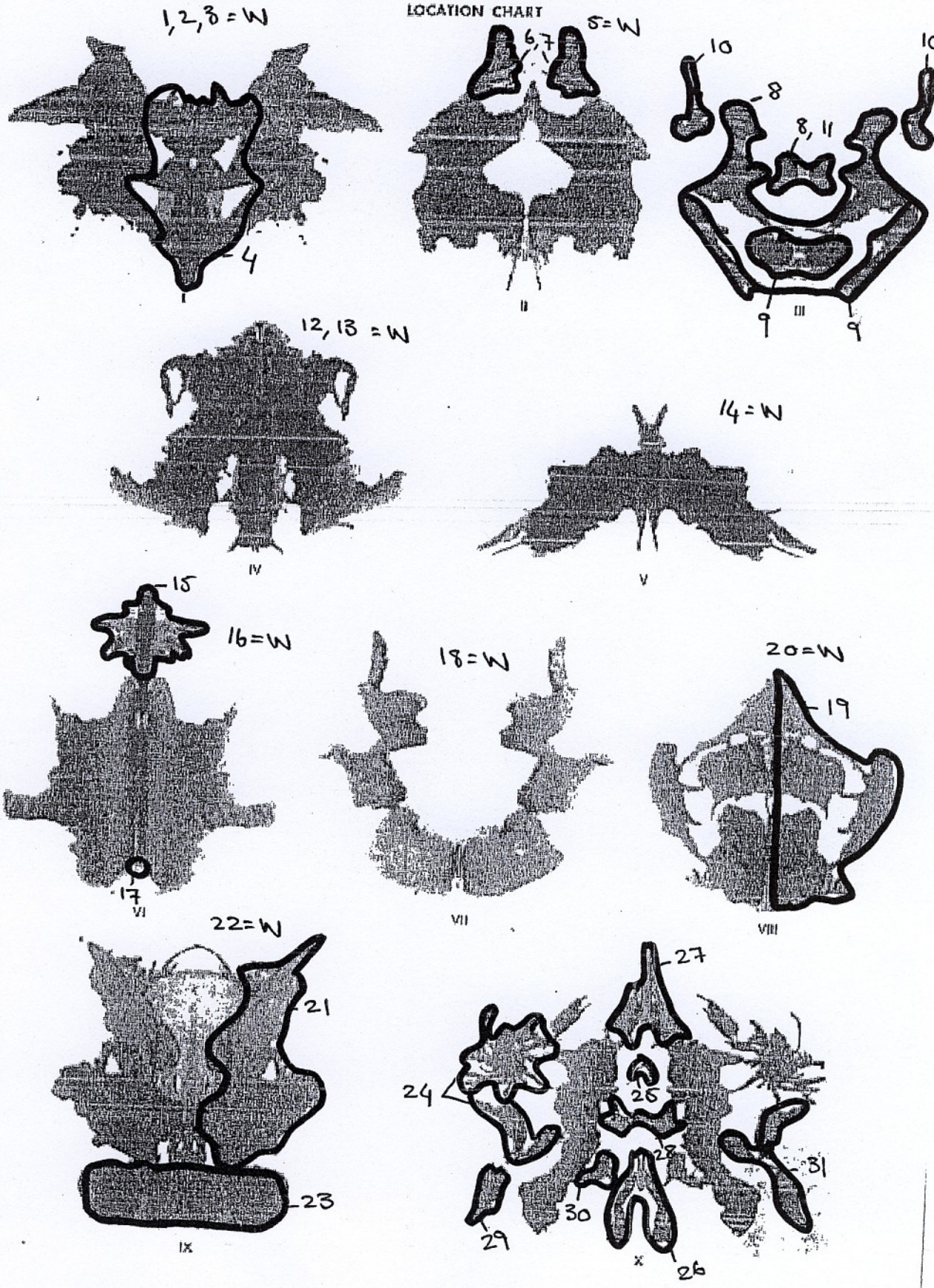
Card X

^24	Crabs, here are two other crabs.	^24	E	(RR)
			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	(RR)
			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	(RR)
			S	That region there. The body, the hands above the head. Two big wings.

Card IX

v27	A male's organ.	v27	E	(RR)
			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	(RR)
			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	(RR)
			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.
Card X				
^30	Those little yellow things looks like a Pokemon character.	^30	E	(RR)
			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	(RR)
			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.



Sequence of Scores

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	Single		
M.YF	M	=	2
FM.CF	FM	=	3
M.FD	m	=	0
FM.YF	FC	=	2
FC.YF	CF	=	0
M.m	C	=	0
M.TF.C.Y	Cn	=	0
FC.FY	FC'	=	0
M.m.CF	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

Zf	= 18
W:D:Dd	= 11:16:4
W : M	= 11 : 7
Zd	= +4.5
PSV	= 0
DQ+	= 12
DQv	= 0

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

Version: 5.30.154

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.*

Response		Inquiry			P12
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 something. This is silly!	^14	E (RR) 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	^20	E	(RR)

	bodies the other.		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.

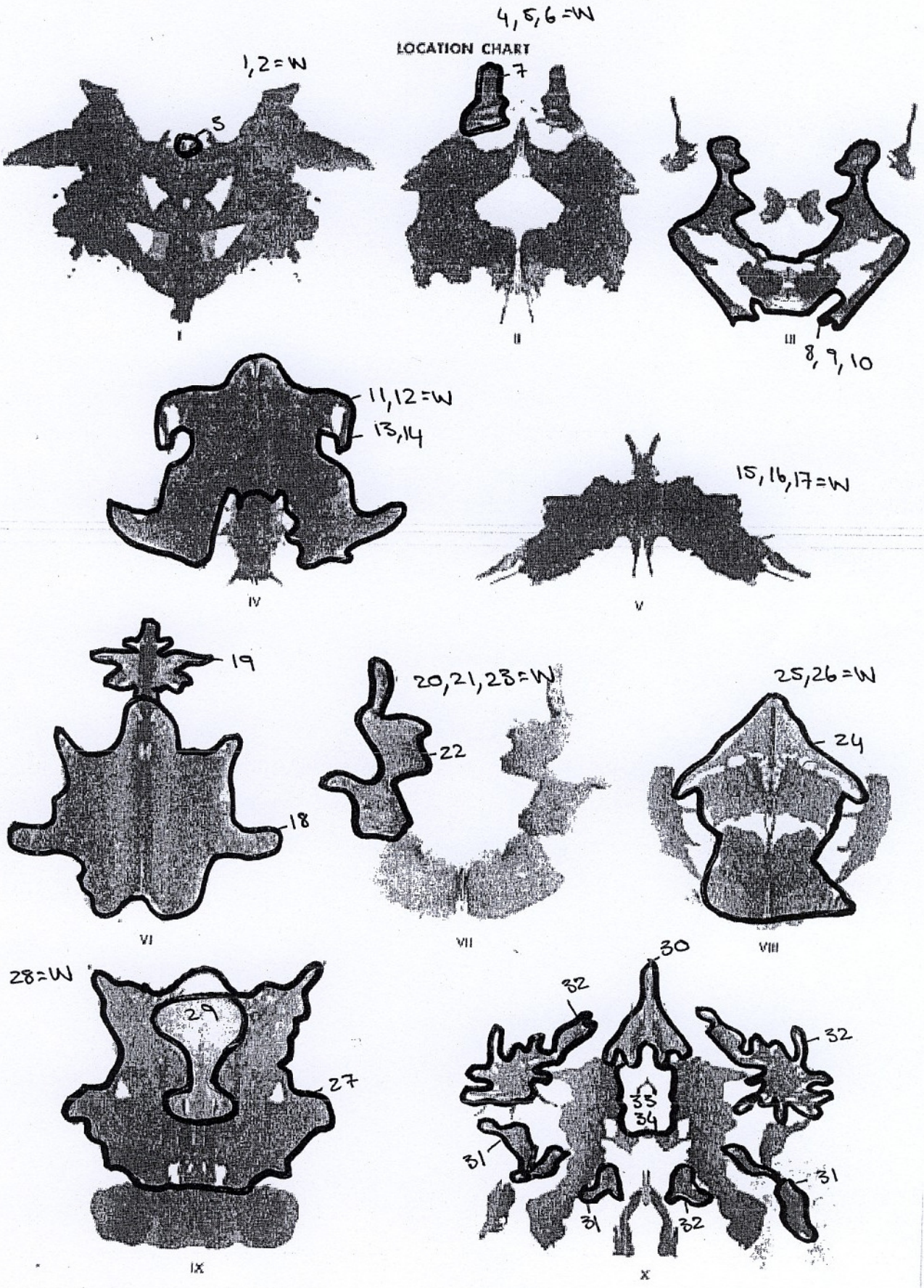
E What on the card made you think of a mirage?

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.

LOCATION CHART



Sequence of Scores

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

Version: 5.30.154

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.*

Response		Inquiry			P13
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	(RR)	
			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	(RR)	
			S	This is his head, the body there, the waist coming down, the feet and hands. He is waiving. All of this is his wings, obviously on both sides. They are incomplete, broken in certain places, almost like his not the angel he looks like.	
			E	What on the card made it look broken?	
			S	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	(RR)	
			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 torn.
			E	What on the card made it look like it's bleeding?
			S	Because it has been torn. It looks like they're injured, because of the red all over.
^4	A spinning top.	^4	E	(RR)
			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	(RR)
			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	(RR)
			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	(RR)
			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	(RR)
			S	Just in its entirety. The head and those are the wings.
^9	A moth.	^9	E	(RR)
			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 (RR)

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 he was going to end up in heaven after he did that.

E What on the card made it look like wings?

S 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 (RR)

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 (RR)

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 (RR)

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?

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 hands. There are the five digits, fingers.

E What on the card made it look like light?

S This is all white here.

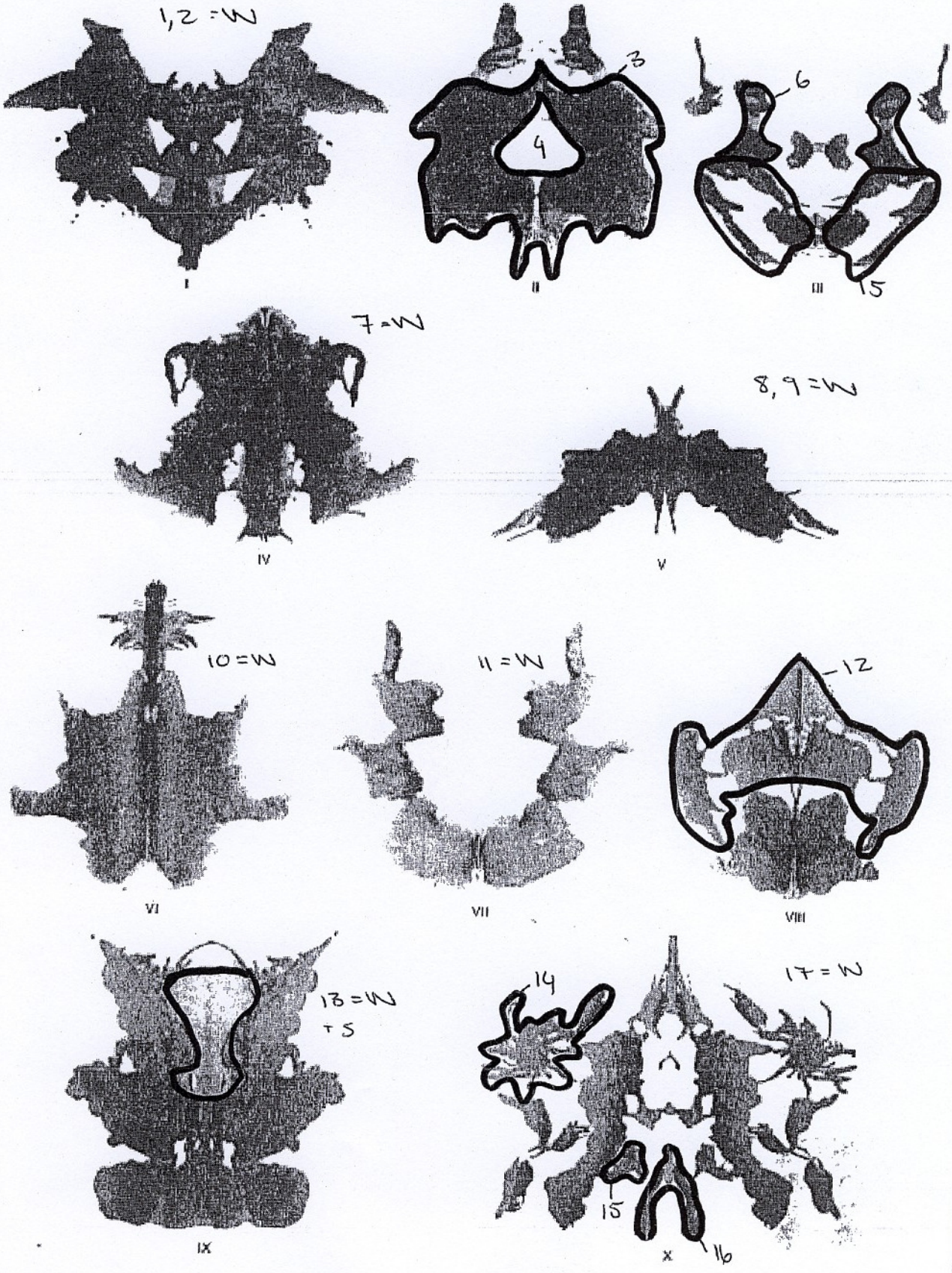
Card X

^14 Snowflakes.

^14 E (RR)

			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.
Card V				
^15	Broken egg yolk.	^15	E	(RR)
			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	(RR)
			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	(RR)
			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.

LOCATION CHART



Sequence of Scores

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	**Single**
M.CF.m	M = 4
FM.FC.M	FM = 1
M.FV.C'	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

Version: 5.30.154

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.*

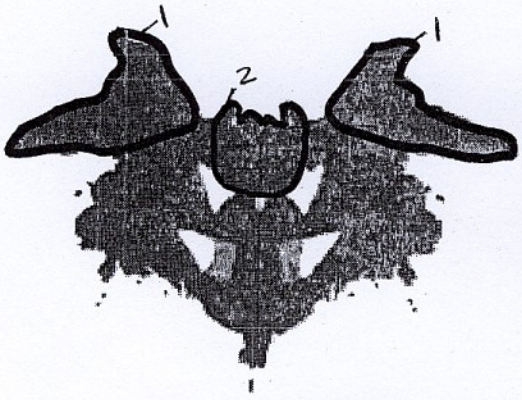
Response		Inquiry			P14
Card I					
^1	I see two women, sitting, their legs next to each other.	^1	E	(RR)	
			S	This part, they are looking outwards, here is the legs. Like in a silhouette.	
			E	What on the card made it look like a silhouette?	
			S	Because you can't see two legs, you can't see the 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	(RR)	
			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	(RR)	
			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	(RR)	
			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 (RR) 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 (RR) 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 (RR) 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 (RR) 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 (RR) S Here are the wings, two little eyes and the feelers, the whiskers. E What on the card made them look like whiskers?

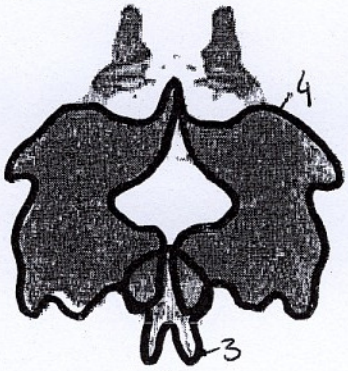
		S	Two little things here like a cat.
^10	These two little parts look like dogs with long noses. They're quite cute.	^10	E (RR)
		S	Here, I don't know what this type of dog is called but I've seen them on TV. They have long noses, like a cotton wool nose.
		E	What on the card made it look like cotton wool?
		S	The roundness, the fluffyness.
		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 (RR)
		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 (RR)
		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 (RR)
		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 (RR)
		S	Here, here are the wings, the middle part of the butterfly, I don't know what it's called.
		E	What on the card made it look

			pretty?
		S	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 (RR)
		S	e 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 (RR)
		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 (RR)
		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 (RR)
		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.

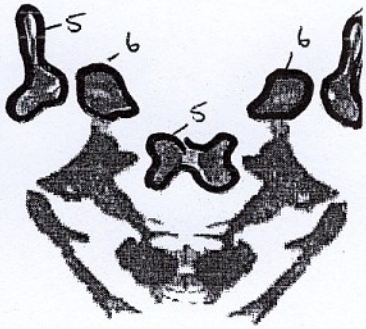
LOCATION CHART



I

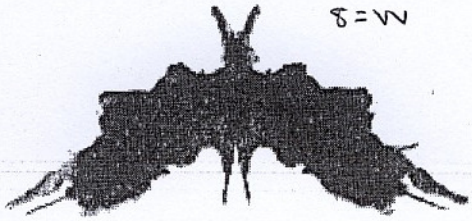


II

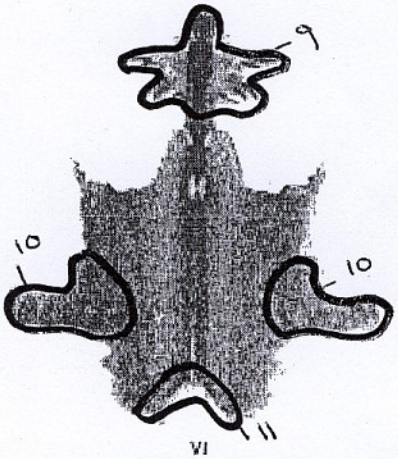


III

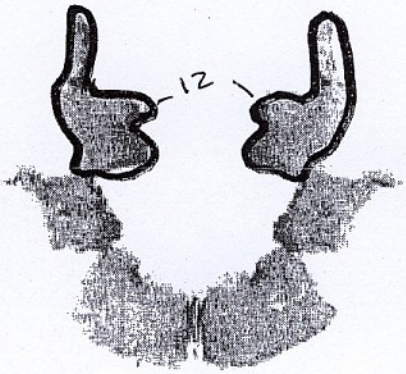
IV



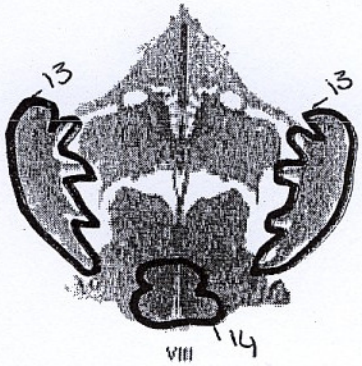
V



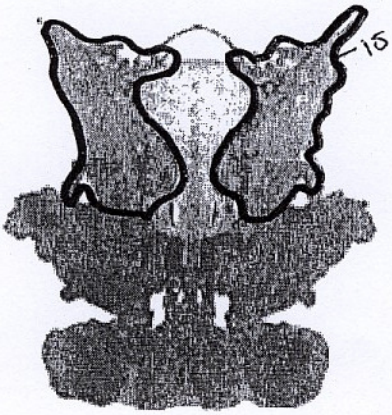
VI



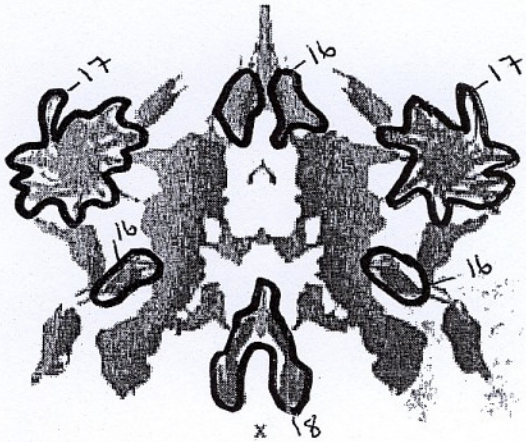
VII



VIII



IX



X

Sequence of Scores

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	**Single**
CF.m	M = 4
M.FD	FM = 2
FM.FC'	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

Version: 5.30.154

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.*

Response		**Inquiry**		**P15**
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. 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 jiggered. 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	^18	E	(RR)

	sea. What do you call it? A lagoon, the land goes around it.		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	^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.

grass, pitch green.

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

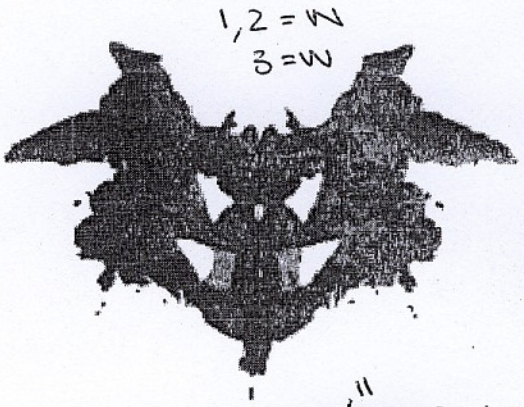
^24 Oh no! This looks like the inside of a human being, and it looks like a male. I don't mean to be rude.

^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

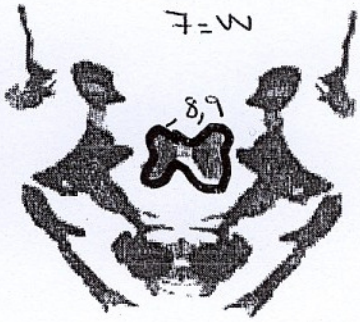
			here, you can't see all of it.
			E What on the card made it look like intestines?
			S of the way it was, the shape, the colour, the reddish-pinkish.
			E What on the card made it look male?
			S Here's the male organ, it has that shape.
^25	On the other hand, the second picture could be something like 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		^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 colours, it doesn't signify anything to me.

LOCATION CHART

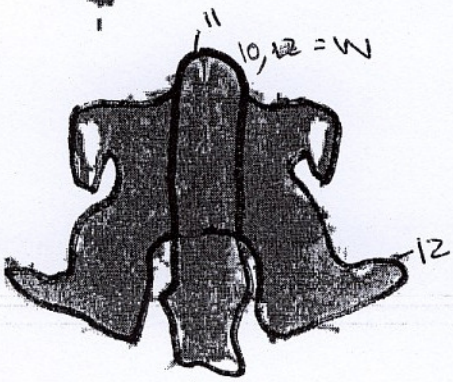


I

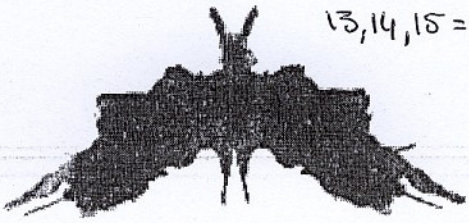
II



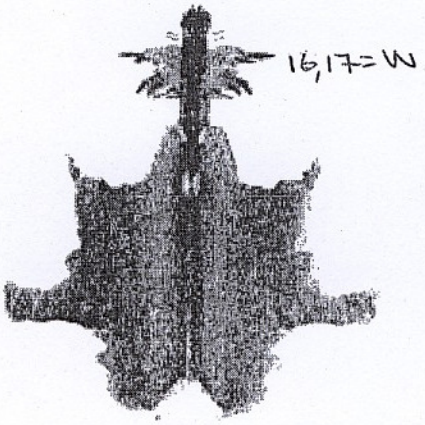
III



IV

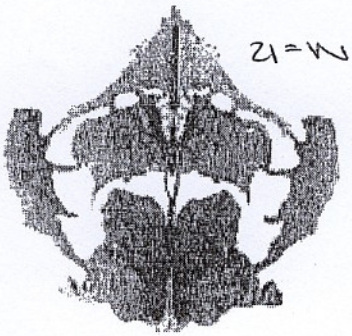


V

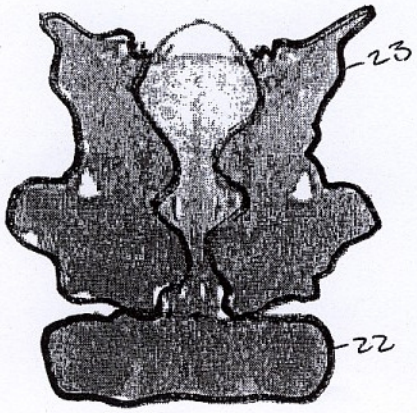


VI

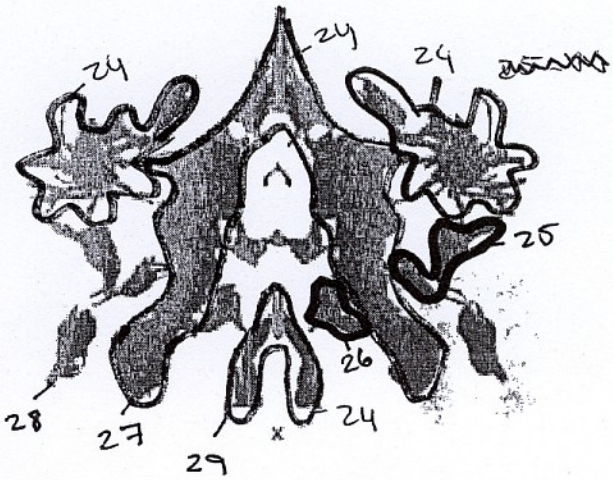
VII



VIII



IX



X

Sequence of Scores

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	**Single**
M.CF	M = 0
CF.m	FM = 4
YF.TF	m = 1
FM.FC	FC = 4
FM.CF.m	CF = 1
CF.FD	C = 0
FM.C'	Cn = 0
FM.C	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

S

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

Version: 5.30.154

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.*