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TEN COLLEGE

A STUDY OF PERSONALITY FACTORS IN ACTORS
A PRELIMINARY STUDY WITH PROJECTIVE TECHNIQUES

by Gordon Lewis Madison

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of the University of Ottawa by the inter-
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CURRICULUM STUDIORUM

Name: Gordon Lewis Madison Date of Birth: August 22, 1924

Place: Canandaigua, New York

Date and Place of Bachelor of Science Degree: June, 1948 at
Howard University, Washington, D. C.

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INTRODUCTION

1. Historical Background

Do actors have personality characteristics that differentiate them in any way from nonactors? Little light is shed upon this question by a survey of the literature about acting. Many of the studies that have been made and many of the theories concerning the actor pertain more to what people think that the actor should be. Some writers go so far as to imply that the actor may be different from other people. For example, Fenichel¹ states that they are exhibitionists and that they have a will to power, and the theory of organ inferiority can be confirmed. He goes on to say, also that, "direct narcissistic satisfaction from applause is an outwardly provided increase of self-esteem. Success on the stage is needed in the same way as milk and affection are needed by the infant". Alfred L. Golden² relates from his study, "that there are indications that Drama Students possess unusual personalities and that their attitudes and conducts are decidedly atypical".

1. Otto Fenichel, On Acting, in Psychoanalytical Quarterly, Vol. 15, (no Number), issue of 1940, 154-160 pages.

2. Alfred L. Golden, Personality Traits of Drama Students, in Quarterly Journal of Speech, Vol. 26, (no Number), issue of 1940, 564-575 pages.

Is it easier for an actor to assume different stage roles, successfully because of a basic colorless personality, an ability to submerge his own characteristics, emotions, etc., of especial strengths of personality, or is acting simply a learned skill that does not affect personality and character structures?

Constantin Stanislavski³, who was a great teacher of actors, tried to show through actual classroom exercises that actors can be trained to convey their feelings, but they must study the person they are portraying, not only as they think the person was or is, but they must study everything about the times, the emotions, and feelings that this person had and thus bring about a final transformation. He goes on to say further that:

One cannot always create subconsciously and with inspiration. No such genius exists in the world. There our art teaches us, first of all to create consciously and rightly because that will best prepare the way for the blossoming of the subconscious with inspiration. The more you have of conscious creative moments in your role the more chance you will have of a flow of inspiration. If you take all these internal processes, and adapt them to the spiritual and physical life of the person you are representing, we call that living the part. This is of supreme significance in creative work. Aside from the fact that it opens up avenues for inspiration, living the part helps the artist to carry out one of his main objectives.

³ Constantin Stanislavski, Building a Character, New York, Theatre Arts Inc., 1949, 20-21 pages.

Further on he states, "...in our art you must live the part every moment that you are playing it, and every time. Each time it is recreated it must be lived afresh and incarnated afresh."⁴ All of these quotations from Stanislavski are indicating that the actor is not necessarily a different person, but one who must have certain qualities that are well-trained. There are many times throughout his works where he asks his students to create scenes and they are done so realistically that he himself is somewhat amazed because they are doing such a good job at the part. They are for that instant that moment a person in pain, a person who has just broken his ankle and they feel for that moment alone that same amount of pain and sickness or discomfort as though they had actually broken the ankle.

Although Stanislavski wants the actor to go over into the subconscious, he warns the actor that he alone is then responsible for his actions when he reaches that stage and that he must be able to train himself in such a way that he is aware of the fact that he is now in the subconscious. This, of course, indicates very clearly that an actor is a person who must have great imaginative powers and above and beyond that he must have control over these powers.

⁴ Ibid., page 28

Richard Boleslavsky⁵, too believes that the actor creates this other human he is portraying by being able to concentrate, to have a good memory of emotions, to characterize, to observe, to portray dramatic action and to have a great deal of rhythm. They both are implying that the actor must be able to create a dual personality, and at the same time, he must be able to bring forth this other personality whenever and wherever it is needed.

Does this type of dual impersonation call for a certain amount of common personality factors in actors? Is this a special ability to be examined or does it depend upon some particular personality characteristic?

Harry D. Albright⁶, seeks to collaborate Boleslavsky's and Stanislavsky's observations for he states that the actor is advised to develop his observational qualities by remembering details in everyday situations, he must, of course, learn to be accurate and he must produce these things whenever he is asked.

5 Richard Boleslavsky, Acting, New York, Theatre Arts Inc., 1933, 22 page.

6 Harry D. Albright, Working Up a Part: A Manual for the Beginning Actor, Boston, Houghton-Mifflin, 1947, 76 page.

Likewise John Dolman, Jr.⁷ seems to stress these imaginative qualities. While these authors are of one view they differ from Fenichel of the Psychoanalytic School who does not say what the actor should have or what is different; rather he states what he thinks the actor is trying to do and what motivates him to do these things.

All, except Fenichel, agree in stressing training, especially accuracy in observation, imagination and the like. Are there any basic traits that predispose to success in acquiring these qualities of character and abilities readily by training that distinguish the actor from other people?

Probably the only actual study to date concerned with abilities and traits of actors using a psychological technique is that of Conrad Chyatte⁸, who made a study of the, "Personality Traits of Professional Actors." His problem was "to determine the significance of mean differences obtained between a group of actors and a group of non-actors on various scales of the Minnesota Multiphasic Personality Inventory." In this study:

If significant differences with respect to various personality measures could be shown to exist the writer intended to use the findings in the development of an instrument for use in selecting dramatic art students.

⁷ John Dolman, Jr., The Art of Acting, New York, Harper, 1949, 54 page.

⁸ Conrad Chyatte, Personality Traits of Professional Actors, Occupations, Vol. 27, (no number), issue of 194., 245-250 pages.

He used 50 males who demonstrated at the time of testing that they were engaged actively as professional actors in stage, night club, radio or screen work, or who showed membership in one or more of several theatrical organizations. The age of this group was between 20-73.

The control group of 50, were selected from 107 were equated with the actor group with the Otis I.Q., the basis of age was within three years of age and five points on the Otis I.Q.

He found the mean and standard deviations for the actors and non-actors on each of the nine scales of the Minnesota Multiphasic Personality Inventory. The difference between scores for each equated pair was found on each scale and the standard deviation calculated. The standard error was found for the means. He, also, found the t-ratio for each computed variable of the scale.

The results showed that these 50 actors scored significantly higher than a group of non-actors, matched with respect to age and Otis I. Q., on the Psychopathic Deviate, Interest, Paranoia, Schizophrenia, and Hypomania scales of the Minnesota Multiphasic Personality Inventory, and significantly lower on the Hypochondriasis scale. For all scales save the Schizophrenia and Hypochondriasis scale, there was a significance at the 1 per cent level of confidence and those two were significant at the 5 per cent level.

All subjects were volunteers, thus showing limitations on the general applicability of this study, the basis of this arises from the method of selection, which may have some influence on the results.

Since the actors were well above the population average in intelligence, it may be that as a group they were, but this group may be atypical.

Where large and significant differences were found between actors and non-actors, it is by no means unreasonable to infer that a universe of actors would produce higher mean scores on these scales than would the general male population.

It appears from the results obtained that the actors are less concerned about bodily functions than non-actors similar in age and intelligence. They have less regard for social mores, are more feminine in their interests than non-actors. They, also seem to be less attuned to reality and tend more toward overproductivity in thought and action.

Higher scores on the Minnesota Multiphasic Personality Inventory are not considered evidence of abnormality. It is a preliminary study with some limitations. The test falls short of the ideal in personality description. The results may be considered valid only in so far as the experimental population are representative of the universe from which they were drawn.

The findings of this article need confirmation or contradiction on the basis of further research. It seemed worthwhile to us to see if any light on personality structure of actors might be obtained by the use of projective devices. The present study is a preliminary attempt, using projective techniques, to find criteria or guideposts for future research.

2. Problem and Subjects

The problem of this thesis is the use of projective techniques in the study of actor personalities. In order to demonstrate the necessity of such a problem, it was necessary to make this preliminary study in order to establish criteria or guideposts which could be used for future research. Because of the nature of the projective technique and because the studies on the problem are limited, it was felt that a preliminary study would be most rewarding at this time.

To explore this question ten actors from the Howard University Player Group, who performed in Europe were given the Rorschach, Szondi, and Thematic Apperception Tests. The concern here is the clinical evaluation of the results to see if any trends in personality appear in the results of these tests. No attempt is made at a statistical comparison because the cases are too few. subjects, it is felt, would

be more rewarding at this stage of our knowledge.

The actor population consisted of seven male and three females. They ranged in age from 18 to 24 years and were either in the second, third, or fourth year of college and, also in the same year as a college amateur. A presentation of this data has compiled in Table I. All subjects except Subject 1, who is a Jew, are negroes. All of the subjects were selected on the basis of the following acting criteria: other than belonging to the amateur players group; each subject must have had a leading role in two or more major productions and several minor roles.

3. Method and Apparatus

The method used in this thesis was a clinical evaluation of each test. Outstanding traits of each subject were made into a table. Those traits appearing five or more times were used for the conclusions.

The apparatus used included a Silvertone wire recorder for recording the Thematic Apperception Test; the Rorschach Plates, the Szondi Pictures, and the Thematic Apperception Test Plates. The Rorschach scoring and interpretation are based on the rules used by Klopfer and Kelley⁹. The Szondi

⁹ Bruno Klopfer, and Douglas McGlashen Kelley, The Rorschach Technique: A Manual for a Projective Method of Personality Diagnosis, New York, World Book, 1946, 60-318 pages.

interpretations are based on data given by Deri¹⁰; and the Thematic Apperception results follow the plan suggested by Rosenweig¹¹.

10 Susan K. Deri, Introduction to the Szondi Test, New York, Grune and Stratton, 1949, 25-283 pages.

11 Saul Rosenweig, Psychodiagnosis, An Introduction to the Integration of Test in Dynamic Clinical Practice, New York, Grune and Stratton, 1949, 139-159 pages.

TABLE I.-

Distribution of the actor population by age, sex, level of education and number of years of college acting.

Determining Factors	Subjects									
	1	2	3	4	5	6	7	8	9	10
Age	21	20	24	21	20	21	24	18	20	20
Sex	M	M	M	F	F	M	M	M	M	F
Years of College	3	2	3	4	4	4	3	2	2	3
Years of College Acting	3	2	4	4	4	4	3	2	2	3

CHAPTER I

RORSCHACH RESULTS

The results obtained from the interpretation of the projective techniques are presented herein as separate entities. At the end of each test, there will be a summary of the outstanding results observed and each test will be represented by Tables II, III, and IV respectively in order to show a more comprehensive representation of these factors.

1. Subject 1

This record seem to indicate that Subject 1 is a normal person of superior intelligence, who has a crude constrictive control.

The general personality structure

1. Control. This subject can be characterized as having a crude constrictive type of control with compulsive traits. This can be seen in the F per cent which is well above 50. The number of M responses exceeds twice the sum C, and since the F percentage exceeds 50 per cent of the total K, there are indications of little affective energy in the emotional contact with the outside world.

The predominance of form shows that he is aware that he is trying to control his impulses. his use of texture and shading is not emphasized.

The inner control of this subject reveals a tendency toward introversion. It is substantiated by the number of M's which is well above 5. The M responses are the first responses on three cards, however on five cards they are preceded by several F responses. There are seven additional M responses which disclose a reluctance on the part of the subject.

2. Adjustment and maturity. The high number of anatomical responses are signs of insecurity. The absence of FK and the low percentage of Fc in this record reveal signs of maladjustment. The presence of several sexual responses are indicate of sexual maladjustment.

Subject 1 seems to be an immature person although he shows good adjustment in his FM:M relationship. The ratio of $(FM \neq m) : (Fc \neq c \neq C')$ shows that he is introversional while the M:C ratio indicates an ambivalent attitude. The production on the last three cards is normal. The sum of CF and C outnumber the FC responses disclosing that he has aggressive tendencies which take the form of aggressive outbursts.

In summary of his adjustment, it appears that he is sexually immature and maladjusted.

3. Erlebnistyp. There is an ambivalent tendency indicated by the M:sum C. The ratio of (FM / m):(Fc / e / C') are more introversial while the production on the last three cards is average.

Although this subject is more introversial than extraversial, it does not mean that he is incapable of expressing extraversial tendencies as he demonstrates his feelings as aggressive outbursts as indicated by his CF responses.

Intellectual aspects of the personality.

1. Manner of approach. The manner of approach in the distribution of W, D, d discloses that he is a cautious person using common sense to direct his thinking. The W responses are present on Cards II, III, IV, V, and VII, however it is significant to note that they stop on Card VII as they often do in the records of cautious persons. The W responses disclose a lowering of efficiency since they are under 20 per cent of the total R, and less than twice the X production.

The D and d responses constitute more than two-thirds of this record showing that he is aware of everyday problems. If D is considered alone, it indicates a tendency to be practical and to use common sense to direct his thinking.

2. Estimate of intellectual level. The W and M responses have been discussed before, however the quality will receive emphasis in this section. The majority of W's present indicate that this is an average person, whereas the W responses on Cards II, IV, and VII show a superior level of intellectual capacity. The M responses reveal that he is capable of performing on a superior level of intelligence. The form accuracy is predominately F/ with F, therefore giving further supporting evidence to a high level of intelligence. While the original responses of this subject are slightly underproduced they indicate a high average intelligence. Finally, the animal responses are below 50 per cent and there are more than three categories outside of B / Hd / A / Ad, which are representative of a superior level of intelligence.

The succession on the cards reveal a loose order of succession perhaps indicating and corresponding to the lowering of efficiency expressed in the W responses.

In combing these factors, one can say that he is a person of superior intelligence functioning within a wide range of interest.

Emotional aspects of the personality

The relation of W:M shows a lack of drive for intellectual aggression, and also that he has a greater capacity

than he is displaying at this time. The M responses reveal that he is functioning on an emotionally mature level. There is one m present, however it is not significant.

In combing M, FM, and m, one notices the high relationship to M indicating that he has reached full maturity. The CF responses disclose impulsiveness, however in general they are noncommittal. The relationship between the number of M responses and the sum of FC and CF reveal that this impulsiveness may be the source of trouble. The succession of color stimuli begins on Card II and again on Cards IX and X. Card II is representative of emotional entanglements which are present in the personality as is shown by the presence of blood. These emotional entanglements are not serious as they do not appear again in the record.

The several sex responses signify sexual maladjustment and Card IV denotes that he has a sense of ill-being. The presence of these sexual responses cast some doubt of his level of maturity as shown in the M responses as they indicate sexual maladjustment.

2. Subject 2

This is the record of a normal subject of superior intelligence, who has a refined constrictive control.

The general personality structure

1. Control. The graph shows a refined type of constrictive control. First of all, this is based upon the fact that the F percentage does not exceed 50 and secondly the total F / FK / Fc does not reach 75 per cent. The small number of FC in relation to CF / C indicates that he is lacking in outer control. The additional indicator is that the Fc / c / C' is greater than FC / CF / C by a ratio of 5:3 indicating that he is overcautious and shy.

The degree of inner control as shown by the M responses reveal that he is introversial because the absolute number of M is above 5. Since the M responses are not the first responses, they indicate a certain amount of reluctance and the tendency to withdraw.

2. Adjustment and maturity. This subject shows signs of insecurity in the presence of the three K responses although two K's appear on Card VII, it seems important because the first K appeared on Card VI. The achromatic responses in general, indicate a depressive mood as they outnumber the bright color responses in a ratio of two to one. Another sign of insecurity is present on Cards II and VIII because of the extremely long reaction time. In addition the total productivity on Cards IV, VI and X, which are heavily shaded or colored, produce almost 50 per cent of the total responses may be another sign of insecurity.

The signs of insecurity present in the Fc and the sum of CF plus C outnumber the FC showing that there may be some question as to the emotional adjustment of this subject. It is a sign of impulsiveness.

The relationship of M:FM reveals another aspect of his adjustment and maturity. The f response outnumber the FM responses, however the ratio is very small, perhaps revealing that he is striving for maturity rather than that he is mature, since he has so many signs of insecurity.

It seems safe to say that this is a maladjusted person who is functioning on an immature level.

3. Erlebnistyp. The M:sum C shows an introversial picture, however in contrast to this, the $(FM / m):(Fc / c / C')$ indicates a transformation is taking place. The underproduction on the last three cards demonstrate that he is more introversial than extraversional.

Intellectual aspects of the personality.

1. Manner of approach. The W, D, Dd and B show the following trends. The W is overproduced and they are of a good quality revealing a drive for intellectual aggression. Although the D percentage is average there is evidence that many of these responses are consumed in the elaboration of the W's. They indicate that he is able to realize the obvious material which corresponds in actual life to the routine problems of living. The popular response as well

as the D responses show that he is using common sense to direct most of his thinking.

2. Estimate of intellectual level. The number and quality of W's have been given consideration as well as the number of M responses. It suffices to say that the quality of the W's are indicative of a very superior level of intelligence. The form accuracy shows P⁺ and F indicating above average intelligence. In addition to the above factors which signify superior intelligence, the original responses are also of this caliber. The variety of content shows an animal percentage of less than 50 and there are three or more categories outside of the M / Md / A / Ad that make up 45 per cent of the responses supporting evidence of a superior level of intelligence.

The succession for this subject is orderly thus showing good efficiency. The combination of factors show that he has a definite drive for intellectual aggression which corresponds with his lack of emotional aggression.

Emotional aspects of the personality

In a comparison of the 0 plus 3M and 4 plus 3 F%, one sees another aspect of the inner life of this subject. He seems to show a dissatisfied, lackadaisical person in the verbalization. The K responses reveal that he is insecure. The M responses show a disrespect for women and

the references made to anatomical responses indicate that he has a feeling of morbidity.

The M responses, in general, indicate that he does not have a rich inner life nor does he have a variety of creative powers. Because of the lack of a predominance of FC, one can say that his emotional adjustment is poor, however, the number of M's in relation to the sum of FC + CF shows a favorable balance precluding any immediate trouble.

It seems apropos here to say that the texture responses serve as shock absorbers because there is a slight preponderance of Fc, c and C', which are signs of a modified constriction, and a predominance of these responses over the sum of C.

3. Subject 3

This is the record of a very superior person who is functioning on a high average level of intelligence at this time. He shows a refined constrictive control.

The general personality structure

1. Control. In a survey of the graph, the F percentage is less than 30 and the sum of the responses in the central area do not reach 75 per cent indicating a refined control. In the ratio of FC to CF plus C, there is a preponderance of CF plus C, and since the sum C is, also

greater than $Fc \neq c \neq C'$, there is evidence of a lack of outer control.

The inner control expressed by the number of M responses indicate that he has sufficient control for his otherwise introversial record. The M responses show no apparent signs of inhibition since they are the main determinants on five cards.

2. Adjustment and maturity. The presence of m and K responses indicate some type of anxiety and tension that he feels within himself. The central area of the graph shows a fair degree of adjustment since it is accompanied by shock absorbers in the presence of Fc responses. The movement responses cast some doubt on his level of maturity and adjustment because the FM is repressed and there are three m responses which show poor adjustment, and a repression of his instinctive tendencies. The texture and color responses reveal an unfavorable adjustment to outside stimuli.

This is a maladjusted person who is living within himself too much for proper adjustment to outside reality. It is a danger sign that this withdrawing is a major part of this individual at this time.

3. EriebnistyE. The M :sum C indicates an introversial picture which is further substantiated by the $(FM \neq m):(Fc \neq c \neq C')$ and the underproduction on the last

three cards. This person will probably live an introversial life.

Intellectual aspects of the personality

1. Manner of approach. The manner of approach expressed in the W, D, d, and Dd reflect an average capacity. In spite of the fact that there is an underproduction of W responses in relation to the M responses indicates that he probably is lacking a certain amount of intellectual efficiency. In the D and d responses, there is an overproduction of details, however as separate items the D shows a normal production with the actual overproduction being present in the d. This seems to indicate that he has a somewhat critical attitude and in addition he is able to combine this with common sense.

2. Estimate of the intellectual level. The number of W's show an underproduction in relation to M. It is significant to note, also that they are not elaborated. The absolute number of M's reveal a definite creative capacity which is present. The form level is very good indicating a superior level of intelligence. All F responses save two are F/. The original responses for this subject are very few thus not substantiating a high level of intelligence. The variety of content outside of H / Hd / A / Ad make up more than 25 per cent of the responses suggesting the higher intellectual level.

The succession for this person is loose indicating some mental impairment rather than capacity.

Emotional aspects of the personality

The relation of W:M shows that his personal productive capacity is greater than his drive for intellectual conquest. The M production, because it strongly dominates the W responses reveals that he is inclined to lose himself in his own imagination and too, he is unable to turn this creative ability into a useful production. It is of significance to note the lack of FM responses. It is a sign of repression which shows a lack of proper adjustment. In fact the dominance of M responses shows that he is living within himself too much for a healthy adjustment.

The emotional ties with the outer reality show that the CF responses are impulsive traits and in addition the C responses show aggression. In addition the verbal responses of this subject signify that he has a sense of ill-being. It is an indication that he is at odds with himself.

4. Subject 4

This is the record of a normal subject of superior intelligence who is functioning on a lower level at this time. The lowering of intellectual efficiency may be due to the immaturity of the subject.

The general personality structure

1. Control. The graph shows a refined constrictive control in the F percent, however this is not the full picture. Her refinement is based on the F per cent which is below 50 and the sum of F / FK / Fc is less than 75 per cent. Her outer control discloses no FC responses indicating that she has no outer control.

The inner control shows that because of the tendency toward a more introversial life that she is not receiving the necessary richness in her inner life to give the poise and security of the outer world.

2. Adjustment and maturity. The color shock and diffuse orientation on Card III, and the shade shock on Card IV show signs of insecurity and anxiety as well as the longer reaction time to the colored cards. The lack of FK and Fc disclose signs of maladjustment because they are not strong enough to serve as shock absorbers.

The lack of M responses in this introversial record are signs of immaturity as well as those indicated by the FM responses. The color responses are of the crude type and the sum of CF / C is very strong indicating aggressive outbursts over which she has no means of control.

In summary this subject can be characterized as an emotionally immature person who is maladjusted.

3. Erliebnißtyp. The one-sided introversial picture is presented by the Misum C and the (FK / m):(Fc / c / C'). The production on the last three cards is above 50 per cent of the total R, however this does not change the picture because the subject used color freely and give most of the responses on Card X.

Intellectual aspects of the personality

1. Manner of approach. The manner of approach in the W and D reveal a lowering of efficiency. The overproduction of D shows that she is practical and uses common sense to direct her thinking. This is further substantiated by her popular responses which constitute one third of the responses.

2. Estimate of intellectual level. The number of W's as well as the quality show a lowering of efficiency because of the underproductivity. They show that her intellectual level is high average, as it is emphasized again by the M.

The form quality is the first sign of a higher level of intelligence because all the F responses are plus. In the variety of content, the animal percentage is under 50 and there are three or more categories outside of H / Hd / A / Ad that make up more than 25 per cent of R, demonstrating a superior intellectual capacity.

The succession is between orderly and loose.

The combination of the various factors show that this is a person of superior intellectual; however she is functioning on a high average level of intelligence at this time.

Emotional aspects of the personality

In a careful comparison of the 4 plus 5 M and 8 plus 5 FM responses, one can see that this is a very aggressive person who is functioning on an instinctive level. The M responses show aggressive action: pulling, tugging, bickering etc. The FM and M responses are usually additional perhaps indicating some inhibition or repression. The dominance of FM over M reveals her emotional immaturity. The CF responses show impulsive traits present in the personality while the crude C's indicate aggressive tendencies which she feels toward her environment.

5. Subject 5

This is the record of a normal subject of high average intelligence.

The general personality structure

1. Control. The graphic picture presented by this subject shows a refined control since the F per cent is less than 50 and the sum of $FK / F / Fc$ does not exceed 75 per cent.

The outer control as presented by the $FC:(CF \neq C)$ ratio indicates that there is not a sufficient amount of control, in addition the sum of C is more than $Fc \neq c \neq C'$. In the inner control, there is a similar picture in which the number of M's are not sufficient for this introversial record. The presence of FK's indicate introspective tendencies within the subject.

2. Adjustment and maturity. The FK's have been mentioned as signs of introspection. The FM responses are twice the M's showing that she is a rather immature person. In contrast to the above picture, the center of the graph indicates a fair adjustment because the FK and Fc responses act as shock absorbers.

This is the record of an emotionally immature person who is trying to become adjusted to her surroundings.

3. Erliebistyp. The $M:\text{sum } C$ shows an extraversional tendency, however the ratio of $(FM \neq m):(Fc \neq c \neq C')$ indicate that a transition is taking place. The last three cards produce an average number of responses and thereby give further evidence to her tendency to be introversial.

Intellectual aspects of the personality

1. Manner of approach. The use of W is not over-emphasized even though it is slightly higher than the M. In this record, the W responses follow the pattern of a

very cautious person as they begin on Card II and stop after Card VI. The intellectual capacities are more representative of intellectual aggression than actual ability. The D is slightly overproduced, however the small d is absent and is incorporated within the D. She is aware of the problems of everyday life and uses common sense to direct most of her thinking.

2. Estimate of the intellectual level. The W and K responses are representative of a high average intelligence. The form accuracy is plus showing that she may be able to perform on a higher level, however the original responses do not give any other evidence that she is capable of doing a superior level of thinking. The variety of content shows three or more categories outside of the human and animal sphere, however they are more representative of high average intelligence than superior intelligence.

There is no attempt at succession because of the small number of responses and because several cards contain only one response.

This is the record of a person of high average intelligence and who is functioning within a limited range of interests.

Emotional aspects of the personality

The 2 plus 4M and the 4 plus 1 FM are indicative of a very immature person. The quality of these responses

reveals a fairy tale type of imagination. Her adjustment to outer reality shows that an effort is being made for emotional adjustment. The number of M's are less than the sum of FC and CF indicating that the impulsive traits of the subject may be the source of trouble. The CF is partially checked by the FC and the shock absorber in the Fc.

6. Subject 6

This is the record of normal person of superior intelligence, who shows signs of repression.

The general personality structure

1. Control. In a survey of the graph, this person shows a refined constrictive control because the F per cent is less than 50 and the sum of $FK \neq F \neq Fc$ does not reach 75 per cent of the total R. The sum of $CF \neq C$ is greater than FC revealing that he does not have a sufficient amount of inner control. The inner control as shown by the number of K's is not sufficient for this introversial record. There are signs of inhibition present in the M responses because they are preceded by several F responses.

2. Adjustment and maturity. One can immediately question the adjustment of this subject because of the m responses which reveal signs of repression. In addition to this, the center of the graph shows a balance in the F, however it is not accompanied by shock absorbers which would

help to serve as a source of a healthy balance. The crude color responses which show two in the main and four as additional responses are other sources of maladjustment because they are of the explosive type.

This is a maladjusted person who is functioning on an instinctive level.

3. Erliebntyp. The M:sun C shows a strong extraversional tendency, however in contrast to this the (FM / m): (Fc / c / C') indicates a much stronger reversal towards the introversional side. The production on the last three cards is normal, and it offers further evidence that he is becoming more introversional at this time.

Intellectual aspects of the personality

1. Manner of approach. The W responses are definitely overemphasized in this record and their quality shows an abstract type of thinking and possibly of the pathological nature. The D is underemphasized and they are not consumed in the W's. It is a sign that he is overlooking the concrete and obvious. The popular responses show that he is aware of the everyday situations and may use them as part of his thinking.

The W:M relationship indicates a strong drive for intellectual aggression. This intellectual drive corresponds with his emotional drive and aggression.

2. Estimate of the intellectual level. There has been a discussion of the W's and M's as far as their quality and quantity is concerned. It suffices to say that the W's indicate a very superior intelligence in contrast to the high average capacity of the M responses. The form accuracy of this subject is F 4 and the thirteen originals add to make this record a superior one. The animal responses and the responses outside of the human and animal sphere are certainly indicative of a very superior type of intelligence.

The succession is between loose and orderly.

The combination of these various factors reveal the record of a very superior person, however it is being used within a limited range of interests.

Emotional aspects of the personality

The W:M relationship demonstrate his lack of the best use of his creative or productive powers. The m responses are the most significant remarks in this record because they express the hostility which he feels within himself. Because these m's outnumber the M and FM responses, it is a danger signal that the conflicts are too strong to permit cooperation between the inner and outer life. The sum of FM and m are more than one and one-half times the number of M responses showing that something is being repressed.

In a closer investigation of the emotional ties with outer reality, the FC's indicate a drive for emotional adjustment. The sum of FC and $CF \div C$ is greater than the number of M responses which reveal signs of impulsiveness. Because of the color symbolism represented by this subject, it shows an inclination of this subject to be at odds with his strong inclination to react to emotional stimuli from without. The crude color responses which are present as main and additional columns are signs of emotional and destructive aggression which are danger signs in this record.

7. Subject 7

This is the record of a normal subject of high average intelligence and a compulsive constrictive control.

The general personality structure

This is the record of a person who shows a crude constrictive type of control. The F percentage is well above 50 per cent and the FA and Fc columns are lacking which mean that any refinement of objects is excluded. In measuring the degree of outer control, the ratio of FC to $CF \div C$ is equal signifying that he has sufficient outer control. In addition the sum of C is one half of M and the F percentage is above 50 demonstrating that there is a lack of outer control that manifests itself in withdrawal and repression.

The inner control indicates that he does not have enough inner control. It is interesting to note that the M's are present on Cards II, III, and IV and then they stop perhaps revealing that he is a very cautious person.

2. Adjustment and maturity. The only signs of insecurity are present on Cards IV and VI which show shade shock, and diffuse orientation. The center of the graph that two-thirds of his responses are in this area and casting some doubt on his degree of adjustment. The movement responses reveal a striving for maturity as even the animal responses depict human movement. The bright color area shows a favorable adjustment.

This subject is still immature in spite of the fact that he is striving for maturity and good adjustment.

3. Erliebistyp. The ratio of M:sum C shows an introversial pattern which is further substantiated by his $(FK \neq \Sigma):(Fc \neq c \neq C')$ and the production on the last three cards. It is definitely a one-sided introversial picture.

Intellectual aspects of the personality

1. Manner of approach. The approach here appears to be cautious because of the constant repetition of the W, D pattern. The W's show a sign of intellectual aggression as contrasted to his capacity expressed in the M responses. Since the D is underemphasized and since they are not utilized in the W's, it is preventing him from reacting fully

to the problems of life.

2. Estimate of the intellectual level. A previous section has dispensed with the W and M responses. Here it is sufficient to say that they reveal a high average intelligence. The form accuracy is evenly distributed between the F and F/ type and the few original responses are both representative of this level of intelligence. The content responses do not change this picture because they do not reveal a variety of interest or responses outside of the animal and human sphere.

It is impossible to give the order of succession because there are only one responses on many of the cards.

His intellectual level can be characterized as high average and functioning within a limited range of interests.

Emotional aspects of the personality

The M and FM ratio disclose an equal balance and the responses themselves show that he is making an attempt to be astute. In the emotional ties with outer reality, he reveals no impulsive drives because the number of M responses are greater than the sum of FC and CF. There are, however compulsive drives expressed in the high percentage of F responses.

In general this record depicts the emotions and feelings of an emotionally immature adult without any serious signs of maladjustment.

8. Subject 8

Subject 8 is a normal person of superior intelligence and who displays a refined constrictive type of control.

The general personality structure

1. Control. The control as presented by the F column of the graph shows a refined constrictive type of control. The F percentage is below 50 as well as the $FK \neq F \neq Fc$. The bright color area of Fc , CF , and C show a dominance of sum $CF \neq C$ over C indicating that there is insufficient outer control. In addition to the previously mentioned factors, the bright color area, also reveals the crude type of responses in contrast to the achromatic color area which has no responses. The inner control is strongly developed since the total M responses are 11.

2. Adjustment and maturity. The K responses are signs of insecurity and free-floating anxiety. The lack of Fc and FK responses are others signs of maladjustment because there is no counterbalance for the F responses. The number of M responses are sufficient for this introversial picture, however the record is distorted because of the crude color responses. The CF and C responses outnumber the FC responses giving further evidence of maladjusted patterns present in this personality.

This is a very maladjusted person who is functioning

on a fairly mature level. It appears that his maladjustment may be a part of his transition from late adolescence into adulthood.

3. Erlebnistyp. This is a one-sided introversial picture as the subject tends to go in that direction in both the M: sum C and the $(FM \neq m):(Fc \neq c \neq C')$ and the production on the last three cards is average.

Intellectual aspects of the personality

1. Manner of approach. The manner of approach reflects a cautious person since the W, D is a recurring pattern. The W is also underemphasized and though they are well developed; they are not the most interesting original responses. The intellectual capacities revealed by the M responses indicate a drive for intellectual aggression. In an inspection of the D responses, there is an underproduction however it is not enough to inhibit his reaction to the concrete and obvious facts of everyday life. One can see that the number of popular responses signify his reaction to the daily problems and show that he uses common sense to direct most of his thinking.

2. Estimate of intellectual level. The number and quality of the W's and M's have been discussed. The W's are indicative of superior intelligence while the M's are rich and imaginative, they reflect a much higher level of intelligence. The form accuracy is predominately plus and the

eleven plus one original responses are signs of a very superior intellectual capacity. The content of this record give more supporting evidence of his intellectual ability as there are five categories outside of the animal and human responses.

The succession is between orderly and loose.

The combination of factors show that he is of superior intelligence and functioning within a wide range of interests.

Emotional aspects of the personality

The W:M relationship shows that he has a drive for personal productive capacity rather than intellectual aggression. It is a sign that he is lacking in the productive qualities of imagination.

In the M and FM relationship, there is a predominance of M although this relationship is close, it is probably he is gradually approaching adulthood. The m responses are not significant here because of the large number of M and FM responses, however they do indicate a slight repression.

The emotional ties with outer reality reveal that he is in conflict because of the crude color responses which show aggressive feelings. The sum of FC / CF / C is greater than the Fc / c / C' showing that he does not have enough

outer control. The sum of CF / C outweighs the FC responses showing that he has impulsive tendencies. In addition the aggressive tendencies are expressed in the verbalization of the M responses.

9. Subject 9

This is the record of a normal subject of very superior intelligence and with a marked emphasis upon emotional entanglements.

The general personality structure

1. Control. The control manifested by this subject indicates a refined constrictive control because the F percent is well below 50 as is the FK / F / Fc. It seems important to state that because of the detail of his responses he has taken the emphasis from the form quality and placed it in the movement responses. In a discussion of the outer control, the FC responses are less than the sum of CF / C responses showing a lack of sufficient outer control. The number of M responses show that he has sufficient inner control. He was quite free in his use of movement, perhaps precluding any forms of inhibitionism. The 3 / 4 m responses cast some doubt upon the inner control of this subject.

2. Adjustment and maturity. The three main and four additional k responses are signs of insecurity. The three

plus four m responses disclose inhibitional conflicts which may be a form of anxiety. The K and the color shock on Card VIII are additional signs of insecurity and anxiety. The inner adjustment of this subject is extremely poor because of the presence of the m responses even though the M and FM responses are well developed. The CF / C responses outnumber the FC responses, thus indicating that he has impulsive traits.

This is a maladjusted person who is functioning on a fairly mature level of adjustment.

3. Erlebnistyp. The relationship between the M: sum C and the (FM:m):(Fc / c / C') show a tendency to be introversial. The production on the last three cards is normal and thereby substantiating the introversial pattern.

Intellectual aspects of the personality

1. Manner of approach. The approach expressed in the W responses shows a lowering of efficiency probably due to internal conflicts. The D is slightly underemphasized, partially because they are consumed in the W responses, and partially because of the internal conflicts. The D responses show that he is aware of everyday situations, but that he does not concern himself with these problems as he is more intent upon mental activity. The predominance of CF over FC shows that emotional aggression is part of his intellectual approach. The W:M relationship discloses that he

has more creative capacities than intellectual ones.

2. Estimate of the intellectual level. The W:M relationship has been mentioned, however the richness of the responses in both categories reveal a keen imagination which is not being used to its fullest capacity. The W responses are the source of 68 per cent of the original responses, which are very vivid and descriptive. They are characteristic of a superior level of intelligence. The form accuracy, though small in quantity, is high in quality. The content is diversified and shows interests outside of the human and animal spheres.

The succession is loose and corresponds to the lowering of mental efficiency.

This is a subject of very superior intelligence and who is functioning in a variety of interests, although he is not working up to his mental capacity.

Emotional aspects of the personality

The W:M relationship revealed that he is lacking a drive for intellectual aggression, but his personal productive capacity is very strong and shows keen imagination.

In a discussion of the M, FM, and m, one immediately sees another aspect of the personality. First, the m responses show repression and inhibition. Secondly, the FM has a medium position between the M and m showing that in

spite of inner conflicts and insecurity, he has made a fair adjustment.

The emotional ties with the outer reality reveal a dominance of CF / C over FC, indicating emotional aggression. This is the record of a "pseudo-extravert" because of the well-developed M and FM responses and the few FC's and few additional color responses. He seems to be much freer in his use of color than he does with movement responses.

In a review of the M and FM responses, there are signs of a sense of ill-being present in the, "suicide by drowning", "faces undergoing punishment", and "figures struggling to get out of a grave".

10. Subject 10

This is the record of a normal subject of superior intelligence, and who has a refined constrictive type of control.

The general personality structure

1. Control. The graph shows a refined constrictive control for this subject. She has a F per cent below 50 and the FK / F / Fc is below 75 per cent. The outer control indicates that she has sufficient control, since the sum of CF / C responses are equal to the FC responses. The inner control is sufficient, since there are more than

five M responses.

2. Adjustment and maturity. The adjustment of this subject seems to be good since there are no serious signs of insecurity or anxiety. There are signs of maladjustment present, since the Fk and Fc columns are conspicuously absent and also because they indicate that she had no shock absorbers for her impulsive traits. The movement responses as well as the color responses reveal a well-adjusted mature person. There was a long reaction time to Card X which may indicate that there are factors in her surrounding which may cause some trouble for her.

In general, this record can be characterized as belonging to a mature person who shows no serious forms of maladjustment.

3. Erliebistyp. The relation of M:sum C indicates a tendency to be introversial as well as the $(FM \neq m); (Fc \neq c \neq C')$ and the production on the last three cards.

Intellectual aspects of the personality

1. Manner of approach. The manner of approach expressed in the W responses shows a lowering of mental efficiency because of the underproduction of these responses. The M's reveal a capacity for creative productivity, however they are not very rich and show that her imaginative qualities are poor. The overemphasis upon detail indicates

that she uses common sense to direct most of her thinking in life situations.

2. Estimate of intellectual level. The number and quality of M responses show a high average intelligence. The M responses represent the highest level of quality since they are present on Cards I, II, VI, and X. These M responses reveal a rich creative imagination as well as a superior intellectual capacity. If one considers the F and F/ form accuracy and the 30 per cent original responses, he has further evidence of superior intelligence. The animal content is below 50 per cent and the content outside of the animal and human spheres makes up 40 per cent of her responses.

The succession is loose which corresponds to her lowering of mental efficiency.

Emotional aspects of the personality

The relation of W and M show that she lacks intellectual aggression. She displays a stronger drive for creative abilities than intellectual ones. The balance maintained between M and F/ is enough to insure a healthy adjustment.

In a comparison of her emotional reaction to outer reality, one notices, first that the FC and CF are equal, however there is cause for concern here because the number of M responses is less than the sum of these two items.

Finally, the presence of a great many references to costumes and clothing are signs of insecurity because she is engaged in this type of work.

II. Outstanding traits

The Rorschach records of these subjects reveal several outstanding traits which are a part of a recurring pattern. These traits are grouped in Table II in order to show how much each subject contributes to or differs from the group.

In this paragraph, these factors have been given comments where some question or differences may arise. All ten subjects have a tendency to be more introversial than extraversial; thus they tend to be prompted from within rather than from outer reality. Emotional aggression is a part of six records, while three subjects display the intellectual type of aggression. It is of interest to see that nine of these subjects rely upon common sense to direct most of their thinking. This factor shows that they are aware of everyday situations. Eight subjects reveal a refined constrictive control. Seven subjects are both maladjusted and immature, and two other subjects show that they are immature, however they have made a fair adjustment as far as the record was able to show. Creative ability seems to be the manner of approach expressed by six subjects and

it seems to fit in well with their acting abilities. It was interesting to note that impulsive traits were apart of the personalities of six subjects. Finally, and perhaps the least outstanding feature of these records was that all subjects have a high average intelligence or better, since they are college students. Eight subjects show superior intellectual capacities.

TABLE II.-

The outstanding traits of ten amateur actors on the Rorschach Test

Traits	Subjects									
	1	2	3	4	5	6	7	8	9	10
Refined Constrictive Control		X	X	X	X	X		X	X	X
Maladjusted	X	X	X	X		X		X	X	
Immature	X	X	X	X	X	X	X	X	X	
Introversial	X	X	X	X	X	X	X	X	X	X
Aggressive	X	X	X	X	X	X	X	X	X	
Common sense	X	X	X	X	X		X	X	X	X
Impulsive	X		X	X	X	X		X		
Superior Intelligence	X	X	X	X		X		X	X	X
Creative Ability	X		X	X				X	X	X

CHAPTER II

SZONDI RESULTS

The Szondi results that follow are presented as the second phase of the thesis. The results for each subject begin with the most dynamic factors and are followed by the least dynamic factors. Since the results do not lend themselves to a cohesive pattern, there will be a summary of the outstanding traits of each subject at the end of the respective results. Table III gives a list of the traits and their frequency as they appeared in each protocol.

1. Subject 1

The most loaded factors are the minus e, plus hy, minus d and minus m. According to the method used in the interpretation of these results, it means that these are the dynamically strongest need tensions of this subject. It is also important to note the complete loading of the hy, p, d, and m factors.

The plus direction of the hy shows that this subject identifies himself with the need to exhibit emotions in a perceptible way. He expresses a rather shallow emotional life, indicating a weakness in the emotional and motor regions. There is a need for attention and an audience which is probably fulfilled in his acting. The plus hy

shows a tendency toward hysteria symptoms.

The plus p reveals that he identifies himself with a need for emotional contact with his environment. It is indicative of a "fluid ego", that is he has a tendency to fuse with something outside himself. He is an idealistic person, who feels the need to express some of his emotions, and a tendency to be self-assertive.

The Contact Vector showing a minus direction in both d and m reveals a strong rejection of the need for, "anal hoarding and mastering of material objects and a strong frustration of early oral needs". The minus m indicates that he is probably a rather sad and cold person in interpersonal relationships. He is generally lonely and unhappy and sublimates his unsatisfied oral needs. There is, also an indication of frustration in his need for dependence. He shows a general detachment from everyday reality which is probably compensated for in his acting ability.

The tensionless areas of this subject are the open h and s. The recurrence of this constellation indicates a sexually immature person, who has experienced no sexual need subjectively and one who is fixated on an infantile level. He is probably a heterosexually immature adult.

The loaded minus e shows that he is subject to aggressive outbursts, however he has control over these outbursts as indicated by the balancing factor in the series.

He is restless and has a tendency to act out id impulses. This with his plus hy shows a lax superego. Because of his interest in acting, he demonstrates an aggressive type character with hysteroid symptoms.

The plus-minus k which is loaded shows that he has introjection and repression acting as organizing mechanisms in order to keep a balance tension for the integrity of his ego. He has trouble establishing an emotional independence from his environment. He may feel a mild type of anxiety in this matter.

The combination of the plus-minus k with plus p reveals that he has a complex and highly structured superego. He has trouble establishing emotional detachment from his environment. He is above average in intelligence as shown by this constellation. There are indications in the plus k of the plus-minus k that he is able to satisfy his needs partially.

In a summary of this record, he appears to be a sexually infantile person. He has a tendency to be aggressive, however he has good control over his aggressive outbursts which are shown by the balancing factors in the minus e. This subject is restless and has a tendency to act out id impulses in acting. He has a complex and highly structured superego. There is introjection and repression acting as an organizing mechanism in order to keep a balance between the

tension free integrity of his ego.

Subject 1 is above average in intelligence. At the present time, he seems to be striving for emotional independence from his environment. He feels the need to exhibit his emotions, and probably receives satisfaction of this need in his acting. He is an idealistic person, though sad and cold in interpersonal relationships. He is a lonely and unhappy person who sublimates his unsatisfied oral needs. Because of the relative loading of his factors in the different constellations, he favors a hysteroid character.

2. Subject 2

The most loaded factors of this subject are the minus s, plus p, minus d, plus m, and minus hy. The minus s of this subject shows that he has a low level of physical activity which is associated with his intellectual activity of acting. He may be a moral masochistic person with feelings of inefficiency. Because of the steadiness of the minus s, he has a tendency to withdraw in case of conflict. He sublimates his aggressive feelings and possess a lack of identification with the masculine role which may take the form of aggressive behavior. There are signs of depression because of the special significance of repressed aggression. There is a definite sign of difficulty in heterosexual adjustment. It may be a sign of latent homosexuality.

Subject 2 has a need for emotional contact with his environment, and a need to fuse with something outside his environment. One can say that he has an idealistic personality because of the need to transgress his own boundaries. He feels the need to embrace the whole of humanity, the need to make friends, the need to love, and to express his emotions. This need to express his emotions is a sign of a "fluid" ego structure. He is self-assertive and may have aggressive tendencies.

The minus d shows that he has not surrendered his attachment to primary objects, therefore, he depreciates other concrete material objects. He may be extremely loyal to these objects disregarding the realistic possibilities of whether he can reach his goal. It is another sign of his idealistic and conservative personality.

The plus m reveals a strong need for oral gratification for external objects; however, it may be sublimated in his acting. He has a basic passive attitude toward the love object, the purpose being to enjoy the object and to lean on it for support. Because of the intensity of this factor, he shows a certain anxiousness about the possibility of losing the object. He is, probably, a well-adjusted person in that he has found his place in a smaller in-group of people. It is a typical constellation for an artistic field, which indicates a successful sublimation of the oral components of

sexuality because his acting is a socially positive channelization; and from a subjective point of view, because clinging to artistic or intellectual values are safer than the clinging to particular individuals whom one can lose in reality. This is highly correlated with a minus h and minus s and a general plus tendency in the Sch Vector, which he has. It is a constellation that is found in homosexuals, and may be a sign of latent homosexuality because of the conflict expressed in the sexual sphere.

In combining the minus d with plus m in the C Vector, he reveals an optimistic attitude, and he considers his environment in an emotionally positive way as offering possibilities of oral gratification. He is a passive person, who exerts no physical effort to assure himself of the possession of the highly cathected objects. This is another sign that he is an idealistic person.

The S Vector of minus h, minus s discloses that this subject represents fusion between feminine tenderness and masculine aggression. He sublimates his sexual energy, perhaps in his acting. He displays high frustration tolerance because of the loading of the s factor. It is, also, a sign of neurotic repression and possible hysteroid symptoms.

The Sch Vector (open k with plus p) shows primary narcissism, that is the ego's acceptance and lenient attitude towards the dynamic urgency of the needs inherent in the p.

He has a strong need to be in love with idealistic concepts which supports his primary narcissism.

In summary, this subject seems to reflect the characteristics of a very intelligent person with a low level of physical activity. There are indications that he is a latent homosexual because of the minus s, the dynamically strongest drive of this subject; his ability to sublimate aggressive emotions; his need to be, "in love" with some object; and finally because of his lack of identification with the masculine role. His superego is complex and highly structured, therefore, he is not able to exhibit his emotions freely. He is idealistic, conservative and well-adjusted in the sense that he has found his place in a smaller in-group. His repression and sublimation, probably keep him from any serious antisocial behavior.

3. Subject 3

The Sexual Vector of Subject 3 shows a heavy loading of the h and s factors, which means that a reaction formation is taking place as a defensive mechanism. The subject directs his need for affection in an abstract form and reveals signs of neurotic tendencies and active repression.

The heavy loading of the s in the minus direction is a sign of a low level of physical activity often identified with an intellectual person. It is not a frequent response

for the adult and when it appears in a constellation, it is a sign of sublimated aggression and conflict. It may also be a sign of neurotic tendencies and depression.

The combination of the two factors shows a fusion between feminine tenderness and masculine aggression. He, therefore, sublimates his sexual energy into creative or intellectual activities.

The Paroxysmal Vector is, also, heavily loaded in the positive direction. The plus e shows that he is identifying himself with portraits expressing strict control over the discharge of rough aggressive feelings. Since the plus e is combined with a minus s as a counterpart, it reveals a dynamically active superego, and ethical control. There are additional marks showing a reactive compulsive control which manifests itself in a kind of physical passive behavior. In topological terms, one can say that the minus s of the subject is reacting to a transformation within the inner-personal region corresponding to aggression; the plus e localizes the controlling function to the boundary of the motoric region surrounding the personality. The loading of this plus e is another indication of compulsive neurosis.

The plus hy constellation discloses a definite need to exhibit his emotions. He is demonstrative emotionally and enjoys playing roles.

The combination of plus e and plus hy in the Paracysaal Vector is rare. It shows emotional control on the one hand, and the lack of it on the other. There is a tendency for emotional exhibitionism as shown in the plus hy constellation, the antisocial use of which is prevented by the superego. This person, probably, is good and helpful; and likes to notice this goodness in other people.

The Contact vector of this subject shows an ambivalence in the d and m. He has a strong subjective tension in the area of object relationship. He is insecure in regard to his permanence of these object relationships, thus he experiences feelings of indecision. The loading of this factor reveals contradictory anal personality characteristics. The plus m indicates a need for external objects for the sake of oral gratification. He is probably clinging to objects for artistic or intellectual pleasure. The loading of the m signifies an anxiousness about the possibility of losing the emotional support inherent in his object relationship, and a warm social attitude. It is a characteristic common for an artistic person and also, a sign of neurotic disturbance.

The beh Vector for this subject discloses a loading of the k and p in the open direction. The open a of this subject reveals the fact that he is immature. He gives free reign to his needs without feeling the necessity to neutralize them by introjecting the original object of the need, or

to repress it. His ego is "fluid", that is it flows out freely into his environment. He is the type of individual that has a poor control over his frustrations and thus no means of defense. The loading of the α shows that this person is rigid toward a type of secondary narcissism as shown in his lack of ability to his own libido and emotionality to flow toward his outside world. Since there is a loading of this factor after the first test administration, it may be a sign that his ego defenses are breaking down.

The open β here indicates that the dynamic tension of the subject's need to fuse his own personality into the environment has been somehow eliminated. The open β combined with the open α seems that elimination of emotional tension by an actual living out of the need to fuse into an outside environment is a constant feature of the personality. It is another sign of compulsive neurosis.

The combination of the factors show that he is able to solve all his "instinctual" tensions and conflicts through the extreme use of the ego functions. The ego, in turn fulfills these actions consciously by carrying out a dual role of directing and acting. He has a strong drive which must keep him occupied at all times. It is a frequent constellation for actors and people who try to divert attention from themselves.

In summarizing the most important features of this record, one is immediately aware of the compulsive features of the personality. In addition, there is neurotic repression of the sexual drives which seems to find an outlet in playing roles. The latter corresponds to his need to exhibit his emotions. He is an infantile person who reveals a certain rigidity toward a secondary type of narcissism. Finally, he has a great deal of tension and feels a strong need to fuse with something outside his environment.

4. Subject 4

The most dynamic factors of this subject are her open h and plus-minus k. Her open h shows that her need for being the passive recipient of love is lived out. In the adult, it is a sign of immaturity which manifests itself by creating situations where one is loved and pampered as a child. It may be a sign of passive homosexuality or an extremely strong attachment to her mother. Consequently, she may be dependent and submissive to various mother images. It is a sign of low sexual energy, and may take the form of intellectual activity.

The plus-minus direction of the k shows that she has both introjection and repression as organizing mechanisms in order to keep up the tension-free integrity of the ego. She is experiencing a subjective tension and conflict

in regard to her need for independence. This seems to coincide with her dependent characteristics implied in the open h, thus causing a central problem in gaining independence from the environment. She feels a need to eliminate undesirable tensions from her personality, and therefore feels anxiety and tension in this area.

The least dynamic factors are the minus s, minus e, plus p and plus m. The minus s substantiates the fact that she has a low level of physical activity. The minus s is a sign of depression and it also, reveals a tendency to sublimate aggressive tendencies, however she is still subject to aggressive outbursts and impulsive feelings.

The plus p shows that she has a "fluid" ego which allows her to fuse with things outside of herself and to transgress her own boundaries. It is the sign of an idealistic person who has a high capacity for symbolizing her needs. This factor is also, characteristic of persons who are engaged in aggressive behavior.

The plus m discloses that she has a need for external objects for the sake of oral gratification. She probably clings to objects for artistic or intellectual pleasure, it implies a basically passive attitude towards love objects for the purpose of enjoyment and support. She is well-adjusted in the sense that she, herself, feels content and has found her place in a small ingroup of people.

The h_y vector shows several fluctuations from draining to an ambivalent behavior, revealing that something is being lived or acted out and a lack of control of her emotions. The h_y with the sinus ψ reveals another sign of aggressive outbursts, and a strong emotional tension with no positive mechanisms of control. She is impulsive and her superego seems to be lax, which may take the form of restlessness and a tendency to act out in impulses spontaneously.

The d vector shows an equal distribution in the plus and open direction. It signifies that she has a strong need for concrete objects which implies that real objects are highly estimated and a general interest in outside reality as the source of all material things. It is an extrovertive sign, as well as a possessive one. The open direction indicates that she suddenly feels no tension in this area of object relationship, probably because of the general pattern of intellectual or artistic sublimation.

The Contact Vector indicates that she is very sociable and a desire to master and enjoy objects. In combining the open α with plus α , there one notices that she is no longer in search of new objects in her environment, however she is concerned about losing the objects which she has.

The Sch Vector of plus-minus k with plus p is a typical adolescent constellation as indicated above average

intelligence. She has a complex and highly structured ego and feels a strong need to organize her ego on the conscious level. Her organizational ability is carried out by introjection and repression. This is a highly differentiated person who reflects mature personality, however, this refers only to a more integrated attitude toward her critical needs, but not in regard to her other factors which show tension. She is, probably an intellectual type, who is productive, but who feels driven to work by her subjectively experienced anxious tensions.

This is the record of an idealistic person who sublimates aggressive outbursts. She has a low level of physical activity, however it takes the form of intellectual and creative activity. She is immature, however there are some indications that this immaturity may be the last stages of adolescence since she possesses several mature characteristics. She feels a need to be dependent upon maternal images and at the same time, she is striving to be free of her environment. Her ego is highly structured and complex, and she experiences this need to organize her ego on the conscious level.

5. Subject 5

The most dynamic factors are the plus-minus α and the plus-minus β and open p . The plus-minus α shows that

introjection and repression are used as organizing mechanisms to keep the tension-free integrity of her ego, thus her emotional independence from the environment constitutes a central problem. She may experience consciously, a need to be independent, rational and detached in emotional matters.

The plus-minus m shows an ambivalence in regard to clinging or not clinging to objects of the environment, and reveals a critical state in object relationship. Subjectively this state of attempting to derive (plus m) enjoyment from the environment while denying the possibility of enjoyment (minus m) results in a feeling of dissatisfaction. This constellation shows frustration in this sphere of object relationship and can be traced back to a basically undecided sexual orientation and depression.

The open p reveals her dynamic need to fuse her own personality into her environment has been eliminated. Her lack of tension probably has been consumed by the k factor either the ego-mechanism of introjection or through repression.

The least dynamic factors seem to be her minus e, and minus h. The minus e discloses signs of rejection of stimulus material supposedly expressing strong control over emotional outbursts. The correlation of minus e with plus s signifies tension in the area of aggression which is controlled by her minus e with no positive mechanisms of control.

This constellation is a sign of impulsiveness, restlessness, and a tendency to act out id impulses which may take the form of aggressive behavior.

The minus hy factor indicates that she is unwilling or unable to demonstrate her feelings in an overtly perceptible way. She is emotionally shy, however this does not inhibit her from having an intensive emotional life. Her exhibitionistic tendencies are latent and are controlled by forces in the minus constellation, in addition these tendencies are frustrated. Her emotions accumulate in potential readiness for an outburst; the actual discharge of these emotions is barred, or at least delayed by the controlling function of minus hy, which in turn acts as a barrier against any exhibitionistic display of emotions.

The plus d shows that she has a strong need for concrete objects which implies that real objects are highly estimated and she has a general interest in outside reality as the source of all material things. She possesses a general depressive mood probably, because the loss of possessions is experienced as a constant potential danger.

In combining the plus d with plus-minus m, there are signs of great diagnostic value. It shows that she experiences unhappiness subjectively, also she is conscious of her conflicts in regard to her relationships to objects in her environment.

The S Vector of this subject shows a variation in the h factor with plus-minus h and open h and a plus s with open s. The plus-minus direction of the h indicates an ambivalence in regard to the need of "feminine" passive type of love. It is a sign of ambivalent sexual identification and subjectively, she experiences this as conflict which may be an unresolved Oedipal conflict and possible bisexual orientation. The open h on the other hand indicates that the need for being the passive recipient of love is being lived out. It may show that she is an infantile adult or it may be a sign of passive feminine homosexuality. It shows a stronger tendency for homosexuality than immaturity because of the frequent changes in the h factor.

The s factor in the plus direction reveals an identification with intellectual activity. It shows a generally high degree of physical activity level or it may be a tendency for uninhibited aggressive manifestations. The open s, on the other hand indicates a continuous discharge in the area of aggression. In a review of this constellation, one notices a mirror reaction, that is one factor is open and the other plus, the next administration shows the reverse of these symbols and therefore discloses a serious conflict in the sexual sphere.

This subject uses introjection and regression as organizing mechanisms to keep the tension-free integrity of

her ego. She has feelings of anxiety and seeks consciously to be detached, independent and rational in emotional matters. She has a need to eliminate undesirable traits in her personality, which could be the passive homosexual tendencies which are a source of conflict. She is a depressed person who has conflicts in her object relationship which correlates well with her sexual conflicts.

She is, also, aggressive and impulsive with a need to act out id impulses. She experiences a need to exhibit her emotions, but they are frustrated at this time. She is immature as an adult and shows an unresolved Oedipal Complex. Her aggressive behavior is one of the most dominant features of the personality and at this time, she manifests no positive mechanisms of control.

6. Subject 6

The most dynamic symptoms of this subject are the open d and plus-minus h. The open d shows a lack of tension in the area of object relationship, which is characteristic of an easy-going person, or one who is in a state of depression because of a lack of a desire to seek new objects. It may, also, be a sign of good adjustment or the tendency for intellectual and artistic sublimation.

In the plus-minus h which is heavily loaded, there is an ambivalence toward his need of "feminine" passive love.

It is a sign of ambivalent sexual identification and is subjectively experienced as conflict. Genetically, it is referred to as an unresolved Oedipal conflict.

The least dynamic factors are the open hy, open e, minus k and minus s. In the open hy, the subject reveals a need to give some perceptible manifestation of his libido which is being lived out at this time. There is a definite sign that something is being acted out, nor does he exercise strong control over his emotions, thus he may show his emotional reactions to outside experiences quickly. He may be what one calls a hysteroid person.

The open e indicates that he has no tension in the area of emotional control, therefore emotions are discharged readily. In combining the open e and open hy of the Paralytic Vector, he shows that he may react to everyday experiences in an emotional way expressing emotional reactions through gestures etc. He is easily irritated, and may show a general lack of ability to control his emotions.

The minus k reflects an attempt to maintain the narcissistic integrity of the ego. The organizing power implied in this factor aims at maintaining the structure of the ego through reducing the tension implied in the p. It is a sign of repression and the need to keep something out of his personality. He is willing to accept limitations imposed by the environment, and probably does not dare to

to live out his individualistic needs openly.

He has tension in the area of aggression, however it is not accepted by him. It is related to abstract behavior and a low level of physical activity. It is also a sign of sublimating aggressive behavior, and a lack of identification with the masculine role, which implies more acceptance of physical activity and aggression. It shows difficulty in heterosexual adjustment, but does not mean homosexuality.. He is depressed with a specific significance of repressed aggression.

In combining the plus-minus h with minus s , one can say that he is basically submissive with a drive for abstract thinking. He shows a sublimation of his sexual energies which is at the neurotic state of repression. He is a very sensitive person which refers to a latent passive homosexual tendency.

The open d with the minus a reveal signs of sublimation and a frustrated need for dependence. The minus n considered separately shows that he denies the need to lean on other for support and a general tendency to be lonely and unhappy. If the open d is combined with the minus s , there are indications that this subject has a negative attitude toward society, and is, therefore socially maladjusted.

The Sch Vector indicates a willingness to conform with expected norms and accentuated self-control. The

emotions of this subject show a strong repression, and thus his needs break through into consciousness or close to it. He, probably feels that he has not lived up to his expectations, thus his level of aspirations may be higher than his actual achievements. He has a drive for extreme performances in order to pursue the ego-ideal he has set for himself and in turn, he is not able to reach it. It is a compulsion to it with an underlying feeling of inefficiency, however he is not able to verbalize that which he represses. This constellation shows a representation of the fight between the superego and the representatives of the id impulses. The plus p reveals a latent fear in which the ego fights against socially accepted needs. In adults, the latent content of the p refers mostly to homosexual needs, which are basically latent homosexuality and latent incestuous drives.

In summary, it seems that this subject is a person, who is motivated by a high degree of intellectual activity and artistic sublimation. His high artistic sublimation may be the result of his conflict in the sexual sphere. He also, lacks control in the emotional sphere. He reflects a degree of immaturity in the organizing powers of the ego. It appears that he is a latent passive homosexual because of the difficulty in the sexual sphere and the basic sensitive character of this subject. He is a lonely, depressed

person, who is easily irritated and very sensitive. Finally, he expresses a need to act out his emotions in an aggressive way, however, he rejects this need.

7. Subject 7

The most dynamic factors in this record are the open d and open p. It is interesting to note that all factors in this record are heavily loaded, which is characteristic of serious conflict. His critical tension quotient of twelve is more than twice the critical sign of serious conflict expressed by a tension quotient of five. He is a very restless person, who displays agitated and erratic behavior.

The open d indicates that he has a lack of tension in the area of object relationship, which is a loose kind of object relationship in which the object can be substituted for another rather easily. This factor usually appears in the record of a depressive person.

The open p reveals the dynamic need to fuse his personality into his environment has been eliminated. This calmness might be due to the repression shown in his minus k. The Sch Vector of minus k and open p shows that he has a strong need for emotional contact with the outside. The minus k reflects the attempt to maintain the narcissistic integrity of the ego, while the p shows a need to eliminate

tension in this area.² It is actually the structural meaning of the dynamism of repression. The chief characteristics being rigidity and the aim to keep calm and detached. He is not able to live out his individualistic needs openly, nor does he have the need to face what his needs really are.

In combining the minus s, minus hy, and the minus k, open ego constellation, it points strongly toward the inherent strictness of the superego; precluding imminent danger of antisocial outbreaks, even though compulsive defense mechanisms are omitted. He shows definite signs of compulsive features, although not neurotic in a clinical sense.³ He is immature as an adult, and is inhibited in his private emotional life.

The latent factors of this subject are the plus h, minus s, minus e, minus hy, and plus m. The plus h refers to feminine identification as a dynamic element of the psychic structure, more specifically to nongenital needs for love and caressing in an infantile sense. In the adult, it is a sign of real immaturity.

The loaded minus s reveals that tension in the area of aggression is not accepted by this subject, thus his motor energy is probably transformed into more intellectual energy and abstract behavior and a low level of physical activity. The loaded factor in this constellation shows that he is a morally masochistic character with feelings of inefficiency.

He seems to be in a state of conflict and he has a tendency for withdrawing, rather than fighting reality. It shows also, that he has a lack of identification with the masculine role, which implies more acceptance of physical activity and aggression. It is a sign of depression and difficulty in heterosexual adjustment.

Together the plus h and minus s show dissociation in the need for feminine tenderness and masculine aggressive behavior, which means that he is a basically submissive individual of low physical activity. It, also, suggests sensitivity and a tendency to detach oneself from the material expressing strong control over emotional outbursts. He is impulsive, therefore ethical problems may not be of primary importance to him, and generally he may be characterized by a lax superego.

The minus ny shows that he rejects the stimulus material representing exhibitionistic tendencies. It is a sign of emotional shyness, but does not keep him from living an intensive emotional life. Since the emotional control of the subject is rigid, it shows signs of repression of the libido which may lead to a number of neurotic symptoms. The intensiveness of the hy reveals that his exhibitionistic tendencies are apparent in his actual behavior in some distorted form, however they are frustrated. In psychodiagnostic groups, it is a frequent constellation for homosexuality,

although latent, it is felt as dynamically strong as a homosexual drive.

The plus m reaction indicates identification with the need for external objects for the sake of oral gratification. It is a basically passive attitude towards the love object; the purpose being to enjoy the object and to lean on it for support. The intensity of the factor discloses a quality of anxiousness about the possibility of losing the object, and a sign of an unsatisfied oral need.

Combining the open d and plus m in this record, it signifies that the oral need is sublimated without being accompanied by a tension in the area corresponding to the need for a possessive anal type object relationship. There is no search for new objects, nor is he attached strongly to the primary object or to any other object which might have taken place during the course of development.

In summarizing this record, one can say that he is an immature adult with little or no control over his emotions. The intensity of all factors reveals a general pattern of conflict and neurotic behavior which appears serious. He has exhibitionistic tendencies which are frustrated; he is also in a state of depression accompanied by a state of restlessness and rigidity.

He has a very strict and critical superego, as well as a strong tendency to daydream and have a vivid phantasy

life. He is a very sensitive person which at this time has reached the critical point and implies latent homosexual tendencies with possible paranoic symptoms. Although he is a basically submissive character, he is subject to aggressive outbursts which have no positive mechanisms of control. He is trying to repress his emotions at a neurotic level which is not desirable in any person. He can be generally characterized by restless, agitated, and erratic behavior.

8. Subject 8

The most dynamic factor of this subject is the plus-minus b, which shows that he is ambivalent in regard to his need of "feminine" passive type of love. His ambivalent sexual identification is experienced subjectively as conflict, and genetically it refers to an unresolved Oedipal Conflict.

The minus k and plus m are the most loaded factors however each one shows a balancing factor which indicates that no serious symptoms are present. The minus k reflects his attempt to maintain the narcissistic integrity of the ego. He is trying to eliminate the tension implied in the content of the p factor, however this content is not accepted by the critical part of the ego and most of all by the superego. This minus k indicates that the id demand represented by the p is neither wanted nor accepted into the ego. The ego does not synthesize its content so that under these

circumstances the only way to assure a relative harmony within the ego is to repress the forbidden impulses. The minus x of this subject reveals a basic rigidity and an aim to keep himself calm and detached. He is willing to accept limitations imposed by his environment, however he does not dare to live out his individualistic needs openly, nor does he have the need to face what those needs really are.

The plus m is generally a constellation found in adults of the professional groups and in artistic sublimation achieved by writers, painters etc., or those who form the appreciative public for any artistic production or creation. It shows a need for external objects for the sake of oral gratification. Because of the intensity of the constellation, his need to cling to objects reveals a certain anxiousness about the possibility of losing the object. He is afraid to lose the emotional support inherent in object relationships, however he has a warm social attitude in that he is a well-adjusted person within a smaller group of people.

The plus j of this subject signifies that he manifests his need for emotional contact with the environment. It reveals a "fluid" ego, which has a need to transgress his own boundaries. He is idealistic and has a high capacity for symbolizing his needs; that is some aspects of his emotional needs are actually received.

In combining the minus k and plus p of the Sch Vector, he reveals a willingness to conform with expected social norms and accentuated self-control. The id impulses (primarily sexual) are strengthening while his ego is still too weak to cope with these needs consciously. There is tension between his internal inhibitions and his desire for self-expression which is a typical adolescent constellation.

The minus d reaction shows that a refusal to identify himself with the anal type of possessive and aggressive object relationship is present in his personality. His attachment to primary objects has not been surrendered; and he probably deprecates other concrete material objects. It is characteristic of an idealistic and practical person. He may show a general passive characteristic in regard to his object relationships. This factor is a sign of ethical behavior because of the idealism and nonaggressive behavior implied in its dynamics.

The Contact Vector of minus c and plus n shows that he has a need to hold on and to cling to an object strongly cathected by the libido. He is fixated to the primary object, however it does not necessarily imply an obvious attachment to either parents, but rather to something which takes the place in the form of a person, a thing, or an idea. It is a professional vector in which the person finds the work more important than financial gains.

The general minus direction of the s shows that he has tension in the area of aggression, but that he does not accept it. This usually manifests itself by transferring motor energy into intellectual energy. This minus s is, also a characteristic sign of depression with special significance to repressed aggression. It may, also, be a source of difficulty in heterosexual adjustment, which corresponds with his adolescent personality.

In combining plus-minus h with minus s, he discloses a dissociation of feminine tenderness and masculine aggression of sexuality. It shows successful sublimation of aggressive behavior. He is basically submissive and he has a low level of physical activity as well as tension in the area of aggression.

If the plus e is combined with his minus s, it reveals a dynamically active superego. The plus e, alone shows his strict control over the discharge of rough aggressive feelings.

The minus hy indicates that he rejects the stimulus material representing exhibitionistic tendencies. It is a sign of emotional shyness, however it does not necessarily exclude an intensive emotional life. His emotional control does not seem to be rigid, which corresponds to his well-functioning superego, which has overcome his infantile need for narcissistic exhibitionistic satisfaction.

In summarizing this record, there are indications that this is an adolescent who is striving to develop a well-adjusted and mature personality. He is an idealistic person who feels a need to exhibit his emotions, but he is inhibited from doing this by the factors prevailing in his superego. He is well-adjusted only in the sense that he has found his place within a small ingroup. Generally speaking, his character may be classified as being passive, idealistic, and nonaggressive though he experiences depression as repressed aggression.

9. Subject 7

This record reveals that Subject 7 is overcontrolled in his behavior. The most symptomatic reactions are his plus-minus s and open e. His minus-plus s shows an ambivalent way of handling aggression in regard to masculine or feminine identification. It is, also a sign of artistic sublimation, and possible exhibitionistic tendencies. He has an adolescent type personality, which coincides with the period of physiologic homosexual crushes in the male at this age.

The open a indicates that oral character traits are a part of a manifest behavior pattern rather than a dynamic source of energy in the unconscious layers of the personality. Open e in itself is an indication that genital

primacy has not been completely established, thus showing that he is sexually immature. This factor is often found in people who have a superficial character.

The least dynamic factors are the plus-minus e, plus-minus hy and minus d, plus p, minus k and minus h. The plus-minus e indicates that he has an ambivalent way of handling aggression; subjectively it is experienced as an emotional conflict which may lead to periodic outbursts. He has a strongly functioning sup-ego, however it is not well integrated into the total personality. The positive reaction of the hy shows that he identifies himself with the need to exhibit emotions in a perceptible way. In spite of his easy expression of emotions, he probably leads a rather shallow emotional life. He has a tendency to structure his life in such a way as to draw attention, which may account for his interest in acting.

The P Vector of plus-minus e and plus hy shows that he has control on the one hand and a lack of it on the other. There seems to be some control over aggression and a tendency for exhibitionism which is checked by the minus e and allowed to break through in the hy factor, however any anti-social behavior is checked by the plus e.

The minus d of this subject demonstrates that he refuses to identify himself with the anal type of possessive and aggressive object relationships. Primary objects have

not been surrendered by him and thus he may appreciate other concrete material objects. He shows signs of being idealistic and conservative and passive in object relationships. The primary objects referred to show that he has a strong attachment to one particular object or idea in contrast to many.

The Contact Vector of this subject shows that he has a very negativistic attitude toward society and that he is socially maladjusted. He is probably disappointed in life and this can easily be turned into aggressive behavior against his frustrated environment, thus reflecting a child-like personality.

In considering the loaded plus p of this subject, it reveals that he has a need for emotional contact with the environment. He shows a "fluid" ego; that is one that has the need to fuse with something outside himself, and to transgress his own boundaries. This idealistic personality is more of a mask hiding his true character since his whole record is superficial.

The minus k reflects his attempt to maintain the narcissistic integrity of the ego. He is attempting to eliminate the tension implied in his plus p, which is not accepted by the critical part of the ego and least by his superego. He has a strong tendency to repress any anti-social behavior. He is allowed and willing to accept the

limitations imposed by his environment, however he does not dare to live out his individual needs openly, nor does he have the need to face what his needs really are.

The minus k and plus p reveals a willingness to conform with expected social norms, and his accentuated control. The tension implied in the p shows that the tension of the emotional needs have become so strong that in spite of repression, the needs break through to consciousness, or close to consciousness. It is an adolescent configuration and shows a strengthening of the id impulses (primarily sexual) in the age where the ego is still too weak to cope with these needs consciously.

The Sexual Vector shows a minus h and a plus-minus s . His minus h discloses that he does not want to accept the need for personal tender affection, but it does not mean that this need is necessarily lacking. It means rather that a reaction formation is taking place, and he has a tendency to deny his need for passivity, or femininity. He shows signs of abstract forms of love and affection, perhaps in some intellectual activity. It is a counterindication of serious forms of pathology, but does show active repression. Together these factors show a dissociation of the need for feminine tenderness and masculine aggression of sexuality, and a very strong repression of his sexual needs.

In summarizing the salient features of this record, attention is drawn to his overcontrolled behavior. He is immature, but gives one the impression that he is mature. The record is overshadowed by his superficiality. He experiences emotional conflicts in the form of aggressive outbursts, however, he leads a shallow emotional life, nevertheless he enjoys drawing attention to himself. He has a negative attitude toward society and this may explain his disappointment in life.

10. Subject 10

The Sexual Vector is the most dynamic factor of this record, and shows a plus h and a minus s. The plus h factor shows that this subject is longing for tender love. It is a sign of sexual immaturity, and the need to be the recipient of love, specifically the nongenital need for love and caressing in an infantile sense. The loading of this factor shows her passive yearning for an infantile type of affection.

The minus s shows that she has tension in the area of aggression, but it is not accepted by her. The motor energy of the subject is probably transformed into more intellectual energy, and low physical activity. She shows signs of being a moral masochistic person with feelings of inefficiency. She has a tendency to withdraw, and to be depressed.

Together the plus h and minus a show that this subject is basically dependent, submissive and with a low level of physical activity which takes the form of intellectual aggression. She is probably sensitive with a tendency to withdraw from the material physically aspects of reality with proportionate interest in the conceptual symbolic representations of outside and inside reality. She may have found successful sublimation in her acting ability.

The Paroxysmal Vector of a plus e and minus hy shows that her emotions are strictly controlled, precluding any exhibitionistic tendencies. They show that she is a very ethical person and that she has little or no signs of anti-social behavior. This subject's emotions are felt strongly but are not easily expressed; however the constant loading of the factors are signs of compulsive behavior.

The Contact Vector shows a draining in the open d and a changing m in the minus direction. The open d shows that the oral object relationships, though loose, are important for her. She does not make any particular effort to secure a certain object which is easily available, which indicates a depressive mood. The minus m represents a denial of the need to lean on others for support, and a certain sadness and loneliness functioning as an active part of the personality.

In combining open a with minus m, it reveals a socially maladjusted adult. She has a negativistic social

attitude and a frustration in regard to her oral needs. This constellation reflects the personality of a very disappointed person.

The Sch Vector of this subject discloses a minus k with a plus-open p. She shows that she has a need for emotional contact with the environment and a tendency to fuse with something outside herself. The draining of the p to an open reaction reveals that her emotional contact has been lived out for the time being, however, it may have been consumed in the k factor. The fluctuating k from minus to plus-minus reveals an attempt to maintain the narcissistic integrity of the ego, which is not accepted by her. Her ego is trying quite strongly to repress her impulses, and she does not dare to live her individualistic needs openly nor does she have the need to face what these needs really are.

Due to the conflicting patterns of her ego development, the Sch Vector will be discussed in terms of the combination of the various factors. The subject shows that she is willing to conform with expected social norms and appears to have an accentuated self-control. There is a sudden change to the minus k and open p which means that the k factor has been eliminated by the subjective need-tension within the ego. Since this subject has a minus s, minus hy, minus k and open p in her ego constellation, in this Vector, she shows that her

superego is inherently strict. The minus k, open shows definite compulsive behavior, however she may achieve proper adjustment in her acting ability.

The outstanding features of this record reveal that she is immature for an adult with a recurring pattern of depression and compulsive traits acting as important parts of the personality. She shows signs of being a moral masochistic person with feelings of inefficiency. She is more content to do intellectual work than physical activity. She is probably sensitive with a tendency to withdraw from the material physical aspects of reality with proportionate interest in the conceptual symbolic representations of outside and inside reality. She is a socially maladjusted person who feels her emotions strongly, but she is not able to express them in an exhibitionistic way.

II. Outstanding traits

From the results obtained on the Szondi Test, the clinical evaluation discloses that these subjects have the following traits which are summarized in Table III in order that one may see just which subjects differ from the trend of the group as a whole. The aggressive traits as displayed by nine subjects takes the form of periodic outbursts rather than a general aggressive behavior. Eight of these subjects show that they are unhappy and have feelings of

depression. There are eight subjects who demonstrate that they have artistic sublimation which may be one reason why they are in the acting field. Seven subjects demonstrate that they are immature, probably because they are in late adolescence. It is of interest that although all of these persons display a need to exhibit their emotions, that some of them, (Subjects 8 and 10) show that their need to display or exhibit emotions is latent at this time, while Subjects 2 and 5 indicate that this area is in a state of frustration, finally Subject 7 feels a need to exhibit his emotions only from a critical point of view. Another significant point is that seven persons have some type of parental fixation, however they are not the same seven that are immature. Seven of these records reveal "idealistic" personalities, that is these subjects feel a need to fuse their personalities with something outside their environment. Subject 9 has been included with the records of the "idealistic" persons, however that is not necessarily true in his case because of the superficial characteristic of his personality. Five of these subjects are sensitive and have a tendency to withdraw from the material physical aspects of reality. Finally, and perhaps the least outstanding feature of these records is that eight subjects show that their intellectual capacity is above average.

TABLE III.-

The outstanding traits of ten amateur actors on the Szondi Test

Traits	Subjects									
	1	2	3	4	5	6	7	8	9	10
Aggressive Outbursts	X	X	X	X	X	X	X	X	X	X
Exhibitionism	X	X	X	X	X	X	X	X	X	X
Depression	X	X	X	X	X	X	X			X
Sublimation		X	X	X		X	X	X	X	X
Above Average Intelligence	X	X	X	X		X		X	X	X
Immaturity	X		X	X		X	X		X	X
Parental Fixation		X	X	X	X	X		X	X	
Idealistic	X	X	X	X		X		X	X	
Latent Homosexuality		X	X		X	X	X			
Withdrawing from reality	X	X	X			X				X

CHAPTER III

THEMATIC APPERCEPTION TEST RESULTS

The Thematic Apperception Test is the third projective technique used to study the personality factors of these ten subjects, the results of which are presented in the following pages of this Chapter. The results presented are accompanied by the numbers of the Plates that support them. These results are summarized in Table IV and like the Rorschach and Szondi Tests, tries to show the relationship of the outstanding traits to each subject and to show those who fit into the pattern established by the group.

1. Subject 1

In the interpretation of the Thematic Apperception Test results, this subject shows that he is striving for a mature outlook on life, (Plates 1,2,4,5,7, 9, 10, 11, and 16), on the other hand there are signs of immaturity, (Plates 3, 6, 8, 12, 13, 14, 15, 17, 19 and 20). By a closer evaluation of his need for establishing a mature attitude about his future, one can see that he has conflicting views and a feeling that he does not want to group up. The heroes are involved in many different situations and in most cases, are women who act as the "quieting" factor or as the dominant, but cautious person. Where maturity is established, there

is an immature outlook and a hasty ending. All events in these pictures show an adolescent-type concept of maturity, and the hero is a submissive person, who is dependent upon a more dominant-submissive person for support. Plate 16 has a mature outlook and concern over his future vocation.

The immaturity of this subject can be classified as sexual immaturity rather than emotional immaturity. In Plate 3, it shows an immature knowledge of sex in general. The heroes for these immature stories are weak people, who are always dependent and sad.

The most significant Plate in this series is number 20 where the subject projects his own feelings into the hero in the first person singular. This hero is a sad, lonely person away from home at Christmas time, and he is wondering what he has done to deserve this misfortune of being away from home and alone and out of a job at this time.

In a summary of this record, it appears that he can be characterized as a lonely, dependent, immature person, who has not achieved full emancipation from his home. The sexual areas show conflict as there are signs of inhibition and blocking wherever this topic is mentioned. It seems that he has had several shocking sexual experiences because of the attitude he takes. The mother figures are seen as dominant and aggressive people, whereas the father is the understanding and helpful person in cases of conflict or

indecision.

2. Subject 2

The results of this record are those of a very aggressive person, who is functioning on a mature level of adjustment, (Plates 2, 4, 6, 7, 9, 11, 14, 16, 17, 18, and 20). The themes, in general, show that he is an unhappy person, who is trying to get away from his environment. One of the most recurring themes in this record is his hatred for women. It can show signs of homosexuality, since he is in late adolescence, or it may be turned toward the mother figure. The mother figure is presented as a, "very sloppy, flabby, breasts, depleted breasts, or a localisidaisical person", in stories on Plates 2, 4, 5, 6. Plate 16 reveals this hatred in another light, where he imagines that he sees nuns tempting young men in the fields to come to their quarters where they become quite, "relaxed" with the young boys. Sex is a constant pattern and concern in this record and shows his sexual immaturity and possible homosexual drives.

The last set of Plates disclose his child-like personality, especially where he is allowed to give free reign to his imagination. These last ten plates are much longer and show the type of thinking that would amuse a child as they are fairy tales.

The outstanding results of this record are his immature sex attitude, his general disrespect for women and his child-like imagination. Although his stories are a reflection of a fairy-tale theme, especially the last ten Plates, he shows that he has superior imaginative qualities in that his stories are long and involved as well as the general structure. The vocabulary and sentence structure reveal a high type of intelligence and thought, and have a good logical order.

3. Subject 3

In an interpretation of this record, one is immediately aware that he is dealing with an escapist and one who is continuously withdrawing from reality. He injects this feeling into his characters and finally, on the last ten pictures, he projects himself unconsciously into the whole situation by using the first person singular. His stories are nothing more than life situations which he relived at the time of the test administration, as most the stories were preceded by saying that "I remember once when I was in such and such a place, I used to imagine that....". The best examples of this desire to escape were seen in stories on Plates 2, 9, 14, 15, 16, 18, 19 and 20.

There is conflict in the sexual area as well as a proper sexual orientation needed for the proper adjustment

of this person. He is a weak, immature person, who feels his emotions rather strongly. There is no doubt that he is lonely and dissatisfied with his whole life, which may account for his desire to escape. It appears that he is dependent upon his father for advice as the father figure is the one that he turns to when he needs help as can be seen on Plates 2, 7, and 8.

Subject 3 is a lonely, immature person, who is withdrawing from reality. It is obvious that his daydreaming is becoming serious at this time; it may be signs of a pre-psychotic state, as the changes from reality to fantasy are made without any hesitation.

4. Subject 4

In general, the results of this record are those of an immature and unhappy person. She displays a very strong need for love and affection, in addition to her apparent immaturity.

She feels tension in the home, especially where the father images are present. The father figure is seen as a disrespectable, dominant, and sinful person. The mother is portrayed as a loving, devoted, kind, submissive person on whom she leans for support and affection.

The most dynamic factors in this record are the extreme unhappiness, loneliness, and depressed state of this subject as shown on Plates 1, 2, 3, 4, 5, 8, 11, 13, 15, 16,

17, 19 and 20). Her feeling a need for affection manifests itself as dynamically as her unhappiness, perhaps showing a compensatory factor for her loneliness.

There is a definite concern over her future as seen on Plates 1, 2, 6, 8, 14 and 16. It takes the form of a conflict and indecision and seems to be a part of the insecurity which she feels.

In a summary, one might conclude that this is a very weak immature person who is in need of love and protection to help her compensate for her loneliness and depression. Her concern over her future fits into the pattern of her feeling of insecurity and affection. There is conflict in the family and a definite dependence upon the mother for support and affection.

5. Subject 5

Subject 5 seems to be a very sad and depressed person who has definite feelings of insecurity. She shows an ambivalent attitude in her emotional and social adjustment, however her sexual adjustment is immature.

The stories present themes that are sad and have a general depressed attitude, especially Plates 1, 2, 3, 4, 6, 7, 8, 9, 10, 12, 13, 14, 15, 17, 18, and 20. In many instances the hero is very unhappy and meets with a very tragic end, which corresponds to her immaturity because she

is not able to bring her hero out of his tragic situation, but always has the hero meet with a tragic end.

Many of her stories have rather unusual twists showing that she may be trying to get away from something or perhaps that she is not able to face reality. She shows insecurity and indecision where her future is at stake. This substantiates her immaturity and wishful thinking because she had not taken a mature attitude.

Parental figures are not outstanding, however they are mentioned as being kind, mature and understanding people. It is a sign of few conflicts in the home and a place where she may turn for affection and advise.

This is the record of a sad and depressed person who feels insecure in her present environment. She is immature in her attitude towards sex and her future. She has a tendency to daydream and wish for things that are beyond her reach at this time.

6. Subject 6

The themes presented show a tendency for abstract thinking. There are signs of autistic thinking apparent throughout the protocols from the first to the last P.T. It is evident that he is too preoccupied with this type of thinking to make a healthy adjustment to his environment. This is the record of a very imaginative, mature person who

is lonely and depressed. There are pauses throughout the stories which show signs of inhibition and repression in sexual and family problems, as shown on Plates 9 and 12.

The parental figures are generally lacking, however they are added figures. The mother is portrayed as dominant overprotecting, (Plates 3, 5, and 6); while the father is a quieting figure in story number seven.

The hero in nearly all stories is an aggressive, mature person, though lonely and depressed. The stories show a very keen imagination and superior level of intelligence. The hero is generally a male, however female heroines are not lacking, both types of heroes reflect the same type of feelings and emotions.

This is a person of superior intelligence, though lonely and depressed, most of the time. He has a very keen imagination which takes the form of abstract thinking most of the time. There are signs of inhibition and repression of sexual urges which may be homosexual, however they are not serious at this time.

7. Subject 7

This is a subject who is very, very submissive and sensitive as was indicated on the majority of the Plates. There are pauses which indicate that he is somewhat inhibited in his responses. His sensitiveness may be a sign of conflicts

in the sexual sphere or homosexual urges.

He is immature both sexually and intellectually as can be seen as a reoccurring theme. There are, also, evidences of his withdrawing from reality which may stem from his unhappiness. His heroes are very weak people who give up very easily in face of conflict. If one allows this subject to give free reign to his feelings and emotions, one feels that he is hearing the stories and thoughts of a child who has very little drive in conflicts or problematic situations. He seems content to be immature and intellectual as he shows very little insight into his problems and difficulties.

It is of interest to note that most of his heroes are elderly men who meet with tragic ends, or who disappear rather mysteriously when asked to give account of their crimes. The stories do not reveal an exceptional level of intelligence, but rather an average intellectual capacity.

8. Subject E

The general trend throughout these stories is one of an idealistic conception of love and marriage. The stories show a certain amount of immaturity, although some of them are very mature in content.

The dynamic clues present seem to be the absence of a reference to the parental figures, perhaps indicating a

conflict in the family circle. The sexual area reveals an immature attitude towards sex which may correspond to his adolescent age.

Subject 8 identifies himself with the type of hero who is unhappy and submissive, (Plates 1 through 7 and 12 through 16). There are signs of aggressive feelings in his notes and they seem to reflect the changing of an adolescent attitude to a mature adult one. The stories, also have a tendency to be of a criminal nature which may be signs of antisocial behavior or a part of the growing up process.

This record is one of an adolescent who is striving to make a good adjustment to his environment. He is typical for one his age, that is his concepts of sex and general immaturity are one phase of his personality, while the more mature concepts of sex and adult ideals play are second part of his thinking. He has a very keen imagination and he is able to express himself very well. His stories are very vivid and reflect a very creative mind.

9. Subject 9

The first ten Plates of this record show a need for sexual adjustment; while the last ten Plates reveal a strong tendency to withdraw and daydream in problematic situations. The most significant clue in his personality make-up, seems to be this desire to withdraw from reality, as it does not

all the heroes to base on any other characteristics. It is best seen in the stories where the hero hears voice, and is persecuted for no apparent reason, or else he is carried off into a make-believe world of soft colors, or else he is climbing a rope and suddenly discovers that he is dead and in another land.

The father figure is usually dead, while the mother figure is avoided. Plate 13 is of special significance since it shows incestual desires which seem to be a part of the personality. In the story for this picture, the hero has been out having sexual intercourse with several women and after that he returns home and goes to his mother's room and sees her lying asleep on the bed, the story takes a sudden twist here and the mother is dead rather than asleep.

Subject 3 can be characterized as being immature, (Plates 1, 3, 4, 5, 6, 16, and 18), and unhappy on Plates 1, 2, 3, 4, 6, 8, and 10. There are signs that he has aggressive feelings, however he is basically submissive. He is sexually maladjusted and shows signs of homosexual drives. Finally the most outstanding feature of the record seems to be his desire to get away from reality and lose himself in thought.

10. Subject 10

The stories of this subject reveal a need for love and affection as an underlying theme, while the main theme seems to be a mature outlook on life. This subject shows a great deal of frustration whenever the theme deals with love and marriage, and in many cases it leads to disaster. The stories show that she has a good imagination and a variety of interests.

The heroes are, generally, unhappy and depressed as shown in stories told on Plates 3,5,7,9,13,15,18, and 20. She reflects a submissive character into her heroes, although she allows them to have aggressive feelings they are not as dominate as the submissive ones. These characters are very mature and reflect a healthy adjustment to their environment.

In summary, it seems that this subject is fairly well-adjusted to her surroundings, however there are signs that she is sexually immature and is concerned about future marital problems. She is happy most of the time, but when she thinks about love and marriage she becomes very depressed and unhappy, perhaps reflecting an unhappy relation between her mother and father. Her problems are not serious and with the proper orientation she should make a very mature and happy adjustment to her environment.

11. Outstanding Results

After reading the stories told by these subjects, one finds that they are unusually depressed and unhappy. Eight subjects show signs of emotional immaturity rather than sexual immaturity. It might be well to mention that sex plays an important part in the lives of these subjects, more from a lack of proper orientation than from actual sexual immaturity as can be seen in nine of the records. One possible explanation for this lack of orientation might be that they have reached that age where sex plays an important part in their lives. Seven of these subjects are submissive especially when they are faced with problems of life or an amount of conflict.

The most serious aspects of these results are the signs of autistic thinking and withdrawing from reality. In the records of Subjects 2, 3, and 9, it has developed to a serious stage. Five subjects reveal signs of homosexual tendencies, though it appears latent, it is nevertheless a conspicuous part of the records.

No attempt was made at a detailed analysis of these stories in order to find out an estimate of their intellectual level, however the stories presented by Subjects 2,3,6,8 and 9 reveal a very keen imagination and an excellent choice of vocabulary. Subjects 1,4, 5, and 10 possess better than average imaginations and vocabularies, while Subject 7 is

an average person. It appears that these subjects are above the average population in intellectual capacities based primarily on choice of vocabulary, creative ability and imagination.

Finally it seems apropos to say that while aggressive feelings do not take a dominate place in these record, they are present in seven records. These aggressive feelings are perhaps secondary in these subject because as a whole the subjects are afraid to venture out and as soon as they have the here display aggressive feelings they try to end the story rather abruptly as though this was an antisocial trait.

TABLE IV.-

The outstanding traits of ten amateur actors on the Thematic Apperception Test

Traits	Subjects									
	1	2	3	4	5	6	7	8	9	10
Depressed and unhappy	X	X	X	X	X	X	X	X	X	X
Above Average Intelligence	X	X	X	X	X	X		X	X	X
Immature	X	X	X	X	X		X	X	X	
Submissive	X			X	X		X	X	X	X
Aggressive feelings		X	X		X	X		X	X	X
Autistic Thinking		X	X		X	X	X		X	
Homosexuality		X	X			X	X		X	

CHAPTER IV

SIMILARITY AND DIFFERENCE OF RESULTS

In a discussion of the similarity of the results obtained, it should be mentioned that each of these projective techniques uses a different method of approach and each one is seeking a different aspect of the personality. For example, the Rorschach is looking for a total picture of the personality with emphasis upon the emotional, intellectual stability, and thinking mechanisms of the personality. The Szondi assumes that there are eight dynamic factors of the personality, which in a variety of combinations reveal a certain personality structure. The Thematic Apperception Test seeks to reveal the needs, conflicts, and traits of the individual personality.

The results obtained on the Rorschach and Szondi Tests were more alike than those on the Thematic Apperception Test, in addition to this, there were more outstanding results. The Rorschach and Szondi Tests are more intensive and break up the personality traits more whereas the Thematic Apperception Test gives a more compact aspect of the total personality. The two former tests were investigating similar areas, therefore the number of outstanding results were alike in number and different personality traits.

All three tests show that these actors are immature, however they are not the same subjects each time. For example, the Rorschach shows signs of immaturity in all subjects, except Subject 10, while the Szondi reveals signs of immaturity in Subjects 1, 3, 4, 6, 7, 9, and 10. In contrast to the other two tests the Thematic Apperception Test discloses immaturity in all subjects except, Subjects 6 and 10. The test do agree on the estimate of intellectual level of these subjects. It was of interest to notice that the same two subjects (Subjects 5 and 7) appear as possessing high average intelligence.

It seems appropriate to say that the Rorschach and Szondi Tests seem to be better instruments for measuring personality factors than the Thematic Apperception because they point out more clear cut factors and delve into the individual traits of the person. It was difficult to use the Thematic Apperception Test in conjunction with the other two because of the length of the test and because of differences of the emphasis of the test.

All three tests use a similar terminology, however each has its specific terms thus accounting in part, for minor changes in classification of certain items.

CONCLUSIONS

In an attempt to draw conclusions from this study, it seems appropriate to, first, present the findings from a summary of the combined results, which are tabulated again in Table V; and secondly to make references to the study by Chyatte. From a clinical evaluation of these three projective techniques, the following personality factors seem of some significance. First, all three tests reveal that these subjects are above average in intelligence as shown in Table V. Secondly, the Rorschach and Szondi tests indicate that these subjects have feelings of aggression; however the Thematic Apperception Test does agree in five cases out of the eight agreed upon by the other two tests. Thirdly, it seems significant that the Szondi and Thematic Apperception Tests indicate sexual immaturity whereas the Rorschach shows emotional immaturity. Finally, all three tests reveal some type of maladjustment which is maladjustment in the sexual sphere.

In a contrast of these results with those of Chyatte, there is agreement in both studies that actors are apparently above average in intelligence. One should keep in mind, however that these observations are representative of the groups from which they were chosen and not for the actor population as a whole. The significant characteristics

of the Hypomania Scale of the Minnesota Multiphasic Personality Inventory may correspond to the depressive states present on the Szondi (Table III), and the Thematic Apperception Test (Table IV), however this hypothesis would need to be confirmed by the application of the Minnesota Multiphasic Personality Inventory to this group of actors.

Since the present study reveals that these actors are sexually and emotionally immature, it, perhaps, supports the findings of Chyutte on the Hypochondriasis Scale. The Szondi offers further support, in pointing out five cases with hysteroid symptoms. These are possible areas of the personality that could be investigated as well as the findings of this study.

The results of the three tests are tabulated in Table V and therein show the agreements and differences of these tests. The overall conclusion from this study seems to point out that because of the nature of these projective techniques that one cannot arrive at any trends in personality that are significant enough to differentiate them as a group from the normal population. It does, however set up possible areas in which one could look for differences. It is evident that the Rorschach and Szondi Tests are similar enough to use as instruments for a controlled experiment. The results of this study may be considered valid, only in so far as they are representative of the group used in this study.

TABLE V.-

The outstanding traits of the Rorschach, Szondi, and Thematic Apperception Tests.

Traits	Rorschach	Szondi	Thematic Apperception
Above Average Intelligence	X	X	X
Aggressive Feelings	X	X	X
Immaturity	X	X	X
Sexual Maladjustment	X	X	X

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The principal source of this thesis. This thesis used the Minnesota Multiphasic Inventory in an attempt to find personality traits in a group of professional actors.

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Golden, A. L., Personality Traits of Drama Students, Quarterly Journal of Speech, Vol. 26, (no Number), issue of 1940, 564-575 pages.

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Stanislavski, Constantin, An Actor Prepares, New York, Theatre Arts Inc., 1946, 295 pages.

A book giving personal documents and classroom demonstrations that were used in his classes when the author was a teacher of actors.

APPENDIX I

The forms attached herein are samples of the protocols of the subjects. The Protocols herein are those of Subject 4 and are representative of the group as a whole, only in that each one follows the same procedure. The Rorschach responses are followed by the Rorschach Blank and the Szondi Form A and the first ten Thematic Apperception Test Stories.

RESPONSES

INTERPRETATIONS

Plate I

Plate I

- | | |
|--|--|
| <p>1. Looks like a stout woman without a head. You can see her body through her dress.</p> <p>2. Look like two people pulling away and prancing at the sides</p> | <p>1. It is in the center, The shape, because of the dress. She is standing with her hands over head.</p> <p>2. They are moving alone, they are talking at something. The clouds make me think of women.</p> <p>3. Look like two rogue figures taken a soul away. The soul is in the center. Just the shape, they are flying. Just the upper part of the body.</p> <p>4. The part down here looks like two feet. pointing ahead. The shape. The line divides them.</p> |
|--|--|

Plate II

Plate II

- | | |
|---|---|
| <p>1. Looks like two puppies or bear cubs playing together, blood is oozing out of the black part</p> <p>2. Spattered blood</p> | <p>1. The eyes, ears, paws, body. The color red makes me think its blood.</p> <p>2. Two red spots at top here. The color.</p> <p>3. Bottom red here looks like butterfly with 3 diamonds upside down, they are resting on the bear cubs.</p> <p>4. White area is a building with steeple down in the ground.</p> <p>5.</p> <p>5. Red spots could be gun holsters also. Just the shape color is not important.</p> |
|---|---|

PLATE III
Color Shock()

1. Looks like chickens with human bodies, tugging at something large.
2. Looks like Beaudetral Man's head
3. - how tie

Plate IV

Shade Shock

1. A Jest r cap-upper part
2. Foot at the bottom
3. The top half. Looks like some animals head, eyes mouth as if looking down

Plate V

1. Looks like a butterfly
2. Looks like bat with wings torn
3. Looks like an eagle now beak is open wings are torn, mouth is open. It is flying.

Plate VI

1. Looks like a cat rug, whiskers at the top

PLATE III

1. They are bent over pulling. The feet are odd not human animal.
2. Just the head. The shape the bodies aren't there. head is leaning over, bent.
3. led center. The shape not the color.

Plate IV

1. The form and there are tassels hanging down in back.
2. I meant boots, just the shape.
3. It has a pathetic look. There are tusas on the side of the head, bad eyes.

Plate V

1. It is alive and flying. the shape.
2. It is going up to the sky as if it had been in a fight.
3. It is definitely flying, the shade here too.

Plate VI

1. Whole card, the shading and of course the snake, the whiskers are here. (top)

2. Looks like two primates, head very big nose, long neck, might be hair on top, upper part here wispy.

1. Big nose, tiny eye, r-closing chin, it is just the shape of the heads.

Plate VII

Plate VII

1. Looks like 2 girls doing a dance back to back or something, very big heads.
2. Looks like two other women, bickering odd hairdos, pointing away at something.

1. The shape, on the left out as if in a dance.
2. Just the heads.

Plate VIII

Plate VIII

1. A wolf lurching forward as if to pounce on something.
2. A funny fish, head here, is hidden by orange part.
3. Corral rock under water
4. Green here looks like some sea monster, mouth open eating this elongated object

1. One on each side, the shape, color not needed. 4 legs.
2. It is battered, well it is flat. Just there.
3. The color and shape. Orange and pink here at the bottom. The streams make it look like water.
4. Appear going thru mouth of monster about to clamp down on handle. Just his head, shape.

Plate I

Plate IX

1. Creatures out of Mars, nose, intricate contact by a bone, eyes, or something
2. Green grotesque mask distorted mouth, head
3. Man's head, pink part with walrus tusks, stocky person

1. The heads are pointed, dragging, round bellies, cordial with each other.
2. The odd shape mostly. No not color.
3. Looks like a. The color is not necessary.

4. Looks like a base fiddle
5. A face in terrible pain

4. Center(Outlined..it)
5. Another face in pain, older man orange part.

Plate X

1. Green worms
2. Looks like some sort of bugs, 3 legs
3. Blue crabs
4. Oyster shell or fish orange here at bottom.
5. Crab here(brown part)
6. A chicken wishbone
7. A piece of corral rock
8. Green preying manthis
9. Rabbits head looking at
e.

Plate X

1. The color they are dancing on light feet.
2. They are standing on a tree trunk doing a war dance.
3. They are attacking something. Color and shape.
4. Shape
5. Looks like it is crawling.
6. Pointed to it, shape
7. Red part here, color and form. The thickness of it.
8. See right here color and shape.
9. Center here, shape.
10. Fried eggs, color, here in this yellow spot, brown is yoke.
11. A woman's face, no teeth knot on back of head, shape.
12. Blue in center here is woodpecker, pecking, shape.
13. A face with mouth open with a pink stocking cap

THE RORSCHACH METHOD OF PERSONALITY DIAGNOSIS

INDIVIDUAL RECORD BLANK

Developed for the Rorschach Institute, Inc.
By BRUNO KLOPFER and HELEN H. DAVIDSON

Name... *Subject 4* Sex... *F*... Date..... Examiner... *M. P. I. S. O. N.*.....
Birthdate..... Age... *21*... School... *HOWARD UNIVERSITY*... Grade... *4th Yr. College*
Address..... Occupation... *STUDENT*.....

TO THE EXAMINER

N.B. For further information about the use of this Record Blank, and scoring and interpretation of results, the examiner is referred to "The Rorschach Technique" by Bruno Klopfer and Douglas Kelley, published by World Book Company.

To facilitate recording of responses, divide your record sheet into two columns: one for the performance proper and one for the inquiry.

Number the responses to each card separately. Number each response in the inquiry to correspond with the main response if it is an elaboration of or an addition to it. If a new response is given in the inquiry, list it as an additional response by adding a letter to the number of the preceding response.

Leave adequate space after each response in case the inquiry should require more space than the original response.

For position of card, use symbols \wedge \vee $>$ $<$, the apex indicating the top of the card as presented to the subject.

For time, note the time when each card is presented and the time when the first response is given. Note the total time for each card and the total time for the performance proper. Time any delays of more than 10 seconds between responses.

Indicate on the picture sheet (page 5) the area chosen by outlining the part and numbering it with the same number as the response. If the whole blot is chosen, write "W" next to the number of the response. This can be done during or after the inquiry. In case of doubt, ask the subject to outline his concept on the picture sheet.

List the scoring of all responses in the form on page 2. Columns are provided for recording the number of the card and the response numbers, the time, the position of the card, and main and additional responses. Additional determinants to a main response are also to be listed in the "Add" column, listing these one below the other if there are several.

Use the Tabulation Sheet (page 3) for the tallying of all responses. Tabulate all additional scores in the "Add" columns. Use a pencil of a different color for this purpose.

Only *main* responses are used in determining the relationships among factors on page 4. Compute percentages only in the instances where they are specifically called for as indicated by the "%" symbol. In all other cases, simply record the absolute frequencies of the various categories.

SUMMARY OF PERSONALITY DESCRIPTION

SCORING LIST

Card No. and Number of Response	Time and Position	Location		Determinant		Content		P-O		Card No. and Number of Response	Time and Position	Location		Determinant		Content		P-O	
		Main	Add	Main	Add	Main	Add	Main	Add			Main	Add	Main	Add	Main	Add	Main	Add
I	60"									VI	60"								
1.	^	D		F	M	H				1.	^								
2.	^	D		M		H				2.	^	W		FC			Obj		P
3.	<		D							3.	<			F			Hd		
4.	✓		D							4.	✓	D					Hd		
II	60"									VII	60"								
1.	^	D		FM	C	A		P		1.	^	W		M			H		P
2.	^	D		C		Blood				2.	^	D		M			Hd		
3.	^		D		FM		A			3.	^		S		F		Obj		
4.	^		S		F		Obj												
5.	^		D		F		Obj												
III	60"									VIII	60"								
1.	^	W		FM		A				1.	^	D		FM			A		P
2.	>	D		F	M	Hd				2.	>	D		F					
3.	✓	D		F		Obj		P		3.	^	D		FK		C	Rock		
										4.	<	D		FM			A		
IV	20-65"									IX	60"								
1.	^	D		F		Obj				1.	^	D		F		M	(H)		
2.	^	D		F		Obj				2.	>	D		F		M	Mask		
3.	^	D		FM		Ad				3.	>	D		F		M	Hd		
										4.	✓	D		F			Obj		
										5.	✓	D		M			Hd		
V	60"									X	120"								
1.	^	W		F	FM	A		P		1.	^	D		C	FM		A		P
2.	✓	W		F	FM	A		P		2.	^	D		F	FM		A		P
3.	>	W		FM		A				3.	^	D		CF	FM		A		P
										4.	^	D		F			Obj		
										5.	^	D		FM			A		
										6.	^	D		F			Wishbone		
										7.	^	D		FK	C		N		
										8.	^	D		CF			A		
										9.	^	D		FM			A		P
										10.	^		D		CF		egg		
										11.	^		D		F		hd		
										12.	^		D		CF		A		
										13.	^		D		CF		Hd		

TABULATION SHEET

Scoring Symbols	Number of Card										Total										
	I		II		III		IV		V			VI		VII		VIII		IX		X	
	Main	Add	Main	Add	Main	Add	Main	Add	Main	Add		Main	Add	Main	Add	Main	Add	Main	Add	Main	Add
W					1				III		1		1								6
D			II II		II II		II II		III		1		1				IIII		IIII		29
d			II II		II II		II II				1		1				IIII		IIII		8
Dd																					
S																					
Main Total	2 +		2 +		3 +		3 +		3 +		2 +		2 +		4 +		5 +		9 =		35

DETERMINANTS	Number of Card										Total										
	I		II		III		IV		V			VI		VII		VIII		IX		X	
	Main	Add	Main	Add	Main	Add	Main	Add	Main	Add		Main	Add	Main	Add	Main	Add	Main	Add	Main	Add
M	1 II						1						II				1				4
FM			1 1 1		1 1		1 1		1 II						II		1 1		II II		8
M(m,m,F,Fm)																					5
k(k,k',F,k')																					2
K(K,KP)																					2
FK																					2
F	1 1		II II		II II		II II		1		1		1		IIII		IIII				16
Fc									1												1
c(c',F,c')																					1
FC																					2
CF																					2
C			1 1																		2
Main Total	2 +		2 +		3 +		3 +		3 +		2 +		2 +		4 +		5 +		9 =		35

CONTENT	Number of Card										Total										
	I		II		III		IV		V			VI		VII		VIII		IX		X	
POPULARITY ORIGINALITY	Main	Add	Main	Add	Main	Add	Main	Add	Main	Add	Main	Add	Main	Add	Main	Add	Main	Add	Main	Add	
H	II																				4
Hd	II																				4
A			1 1 1		1 1		1 1		IIII		1		1		II		IIII		II II		13
Ad					1																2
Aobj																					1
At																					1
Sex																					1
Obj			II II		1 1		II II		1		1		1		1		1				6
Pl																					3
N													1								2
Geo																					2
Art and Des																					2
Arch																					1
Emblem																					1
Clouds																					1
Blood			1																		1
Fire																					1
Mask																					1
Abstract																					1
Main Total	2 +		2 +		3 +		3 +		3 +		2 +		2 +		4 +		5 +		9 =		35
P			1		1								II		1		1		1		10
O																					1

EXPLANATION OF SCORING SYMBOLS

LOCATION

- W** **Whole Blot**
- W intended use of whole blot but part or parts omitted or cut off
- W,S whole blot and white space used (tabulate as main W and additional S)
- DW a detail interpreted, with its meaning assigned to the whole blot without justification (confabulation)
- D** **Large Usual Detail**
- D → W detail interpreted and remainder of blot used as background or W tendency otherwise expressed (tabulate as main D and additional W)
- D,S white space used in addition to D (tabulate as main D and additional S)
- d** **Small Usual Detail**
- Dd** **Unusual Detail**
- dd tiny detail
- de edge detail
- di inside detail
- dr large or small detail combined with rare adjacent areas, or parts of usual areas, or unusual combinations of usual areas
- S** **White Space**
- SD a detail used in addition to S (tabulate as main S and additional D)

CONTENT

- H* Human Figures
- Hd* Parts of Human Figures, not Anatomical
- A* Animal Figures
- Ad* Parts of Living Animals
- Aobj Fur Skins, Skulls, and the like
- At Human Anatomy (dissected parts, x-rays, anatomical charts)
- Obj All Kinds of Man-Made Objects
- N Nature (landscapes, mountains, sunsets, rivers, and other scenery)
- Geo Topographical and Outline Maps and Geographical Concepts like Islands, Gulfs, Channels, not seen in vista
- *Caricatures and mythological figures indicated by parentheses as (H) or (A)
- NOTE. Other symbols like Arch (architecture) or Pl (plant) are self-explanatory.

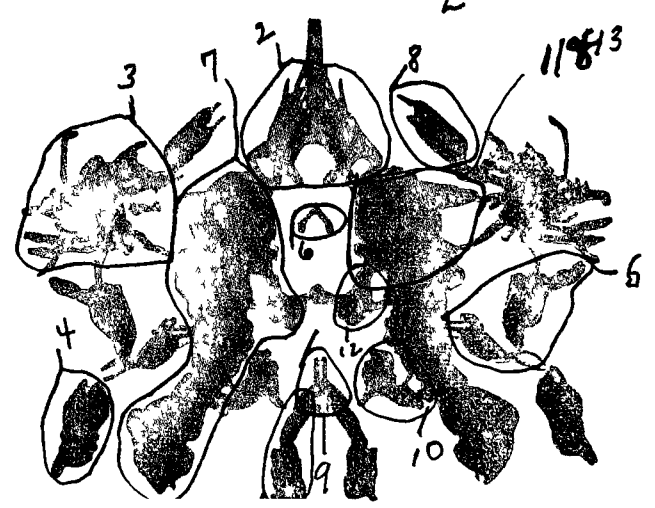
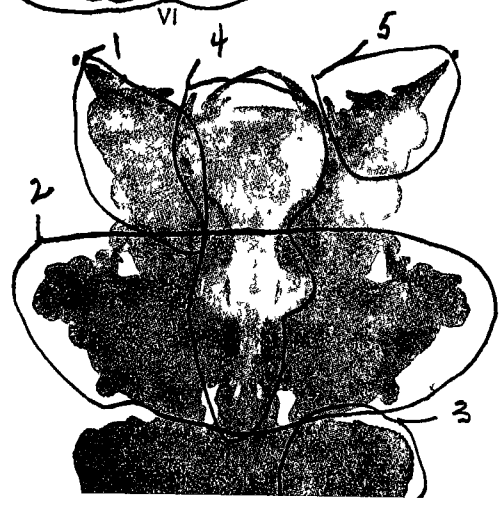
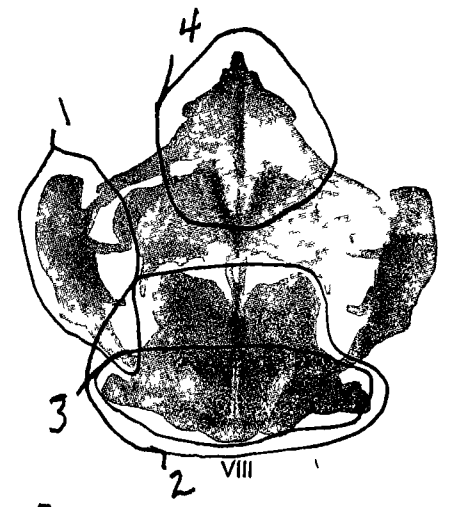
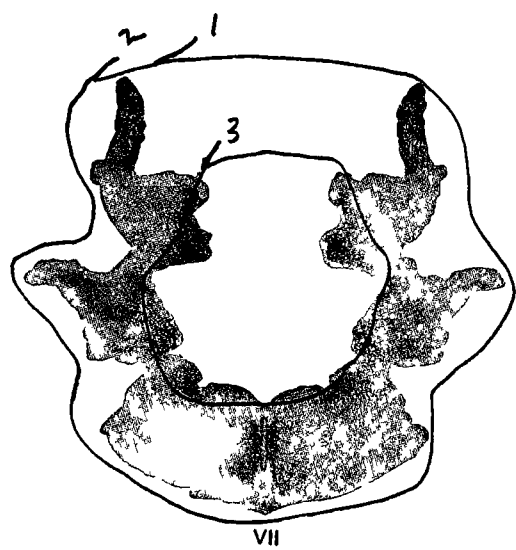
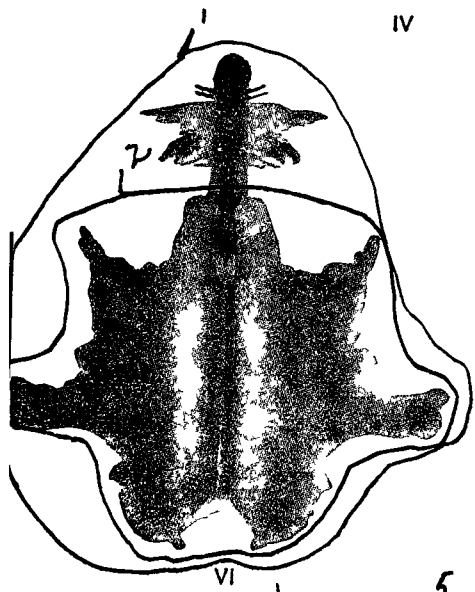
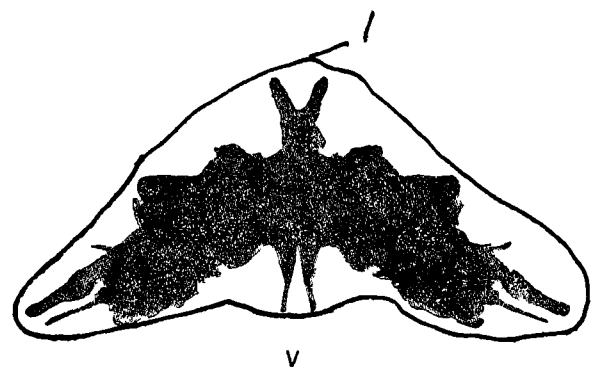
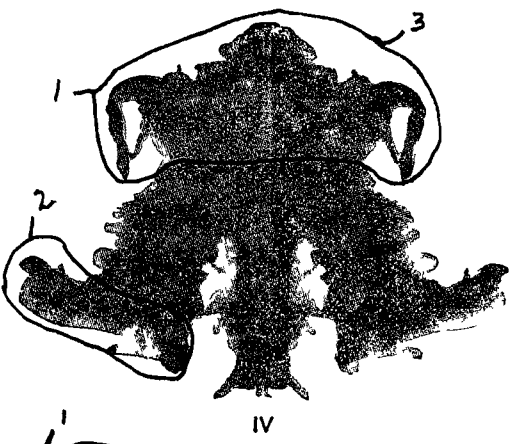
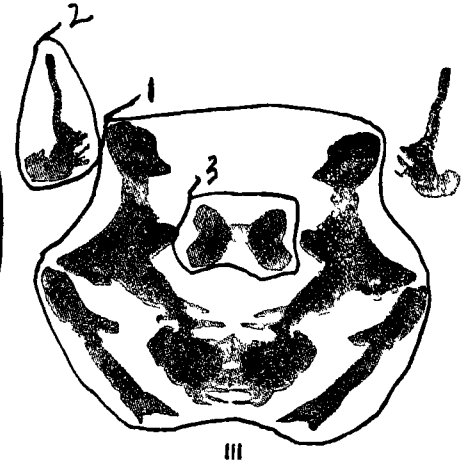
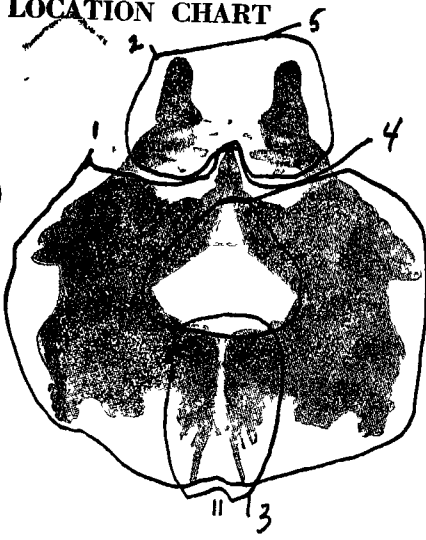
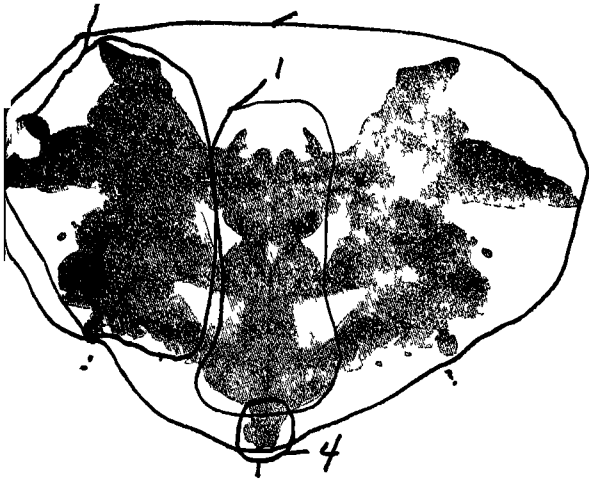
POPULARITY — ORIGINALITY

- P Popular Responses
- O Original Responses Found Not More Than Once in 100 Records

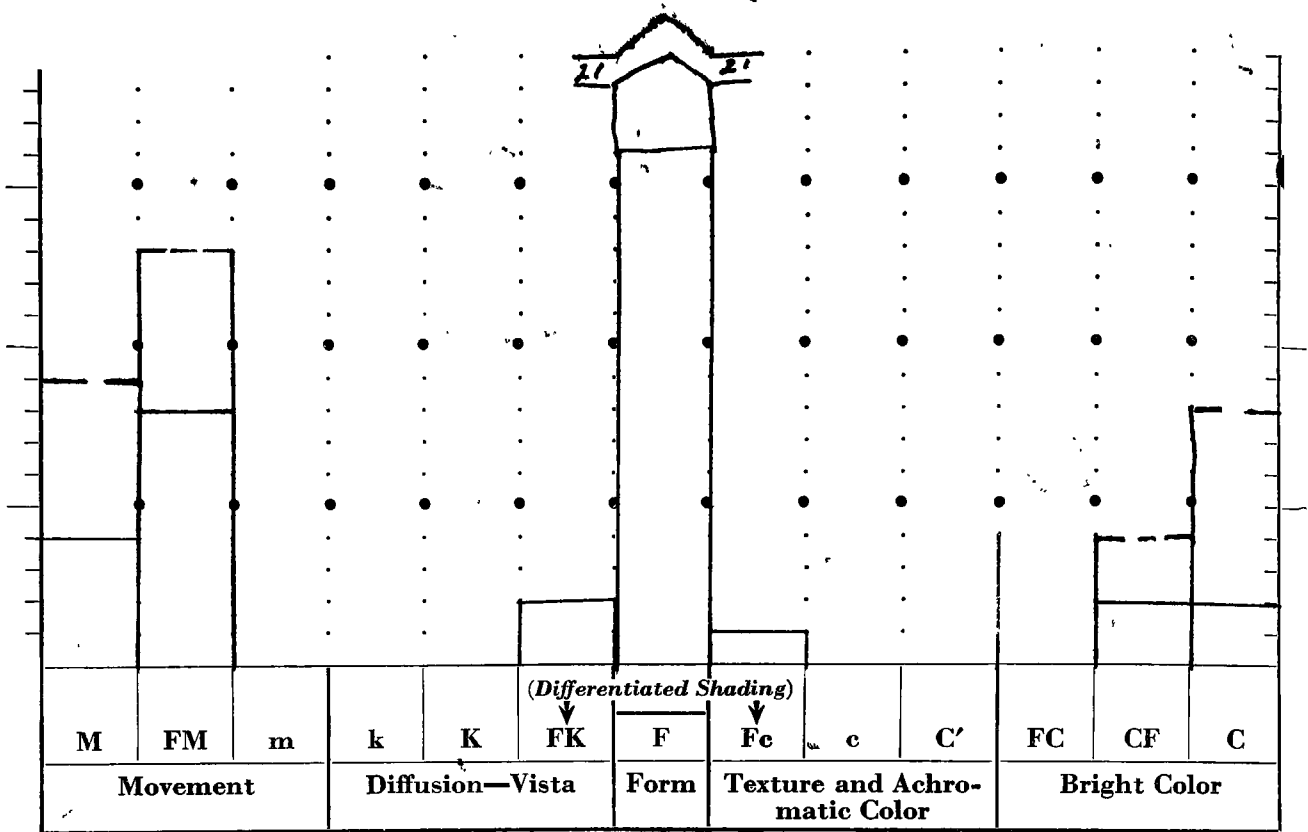
DETERMINANTS

- M** **Figures in Human-Like Action**
(human, mythological, or animal)
- FM** **Animals in Animal-Like Action**
- m** **Abstract or Inanimate Movement**
- m form excluded from consideration
- mF form indefinite
- Fm definite form in inanimate motion
- k** **Shading as Three Dimensional Expanse Projected on a Two Dimensional Plane**
(x-ray, topographical map)
- k form excluded from consideration
- kF form indefinite
- Fk definite form with k
- K** **Shading as Diffusion (smoke, clouds)**
- K form excluded from consideration
- KF form indefinite
- FK** **Shading as Three Dimensional Expanse in Vista or Perspective**
- F** **Form Only, Not Enlivened**
- F + form more accurate than popular
- F form on level of popular response
- F - form less accurate than popular
- Fc** **Shading as Surface Appearance or Texture, Differentiated**
- c** **Shading as Texture (undifferentiated)**
- c form excluded from consideration
- cF form indefinite
- C'** **Achromatic Surface Color**
- FC' definite form with C'
- C'F form indefinite
- C' form excluded from consideration
- FC** **Definite Form with Bright Color**
- F/C combination of F and C where the form is definite and the color used merely to distinguish areas
- CF** **Bright Color with Indefinite Form**
- C/F combination of C and F where the color is used merely to distinguish areas and the form indefinite (indefinite anatomical chart, political map)
- C** **Color Only**
- C concrete association to bright color; form and context disregarded (blue: sky or water, red: fire, blood)
- C_n color naming
- C_{des} color description
- C_{sym} color symbolism — abstract association to bright color (Spring, Fall, Gayety)

LOCATION CHART



Number of Responses
(To be filled in by Examiner)



RELATIONSHIPS AMONG FACTORS

Total Responses (R) = 35

Total Time (T) = 11 min 5 sec

Average time per response $\left(\frac{T}{R}\right) = \frac{665}{35} = 1 \text{ min } 9 \text{ sec}$

Average reaction time for Cards I, IV, V, VI, VII = 61 sec

Average reaction time for Cards II, III, VIII, IX, X = 1 min

$\frac{\text{Total F}}{R} = 46 \text{ F}\%$

$\frac{\text{FK} + \text{F} + \text{Fc}}{R} = 54 \%$

$\frac{\text{A} + \text{Ad}}{R} = 43 \text{ A}\%$

Number of P = 10

Number of O = 0

$(\text{H} + \text{A}) : (\text{Hd} + \text{Ad}) = 17 : 7$

$\text{sum C} = \frac{\text{FC} + 2\text{CF} + 3\text{C}}{2} = 5$

M : sum C = 8 : 5

$(\text{FM} + \text{m}) : (\text{Fc} + \text{c} + \text{C}') = 8 : 1$

$\frac{\text{No. of responses to Cards VIII, IX, X}}{R} = 51 \%$

W : M = 6 : 4

Succession :

Rigid Orderly Loose Confused

(Place a check mark at the appropriate point on the scale above)

Estimate of Intellectual Level

Intellectual Capacity

Intellectual Efficiency

- ... Very Superior
- ... Superior
- ... High Average
- ... Low Average
- ... Dull Normal
- ... Feeble-minded

- ... Very Superior
- ... Superior
- ... High Average
- ... Low Average
- ... Dull Normal
- ... Feeble-minded

Note that this estimate is based mainly on the following:

- number and quality of W
- number and quality of M
- level of form accuracy
- number and quality of O
- variety of content
- succession

Manner of Approach

W (20%) D (80%) d () Dd and S ()

Enter the location percentages in the spaces above. Compare these percentages with the norms shown in the box below, by placing a check mark opposite the appropriate range of percentages.

W	D	d	Dd and S
< 10% ((W))	< 30% ((D))		
10-20 (W)	30-45 (D)	< 5% (d)	
20-30 W	45-55 D	5-15 d	< 10% Dd S
30-45 W	55-65 D	15-25 d	10-15 Dd S
45-60 W	65-80 D	25-35 d	15-20 Dd S
> 60 W	80 D	35-45 d	20-25 Dd S
		> 45 d	> 25 Dd S

Si. A

Szondi-Test

ame
me
m Subject 4

Alter
Age 21

ohnort
micile

Beruf
Profession student

Versuchsleiter
Examiner MADISON
Expérimentateur

Gruppe
Group ACTOR
Groupe

Nr.

veck der Untersuchung

rpose of the experiment
t de l'expérience

anamnesis

Familiäre
Familiar
Familiare

Persönliche
Personal
Personnelle

a) Buchstaben der gewählten Bilder/Letters of the chosen pictures/Lettres des photographies choisies

Profil Nr	I		II		III		IV		V		VI		VII		VIII		IX			
	+	-	+	-	+	-	+	-	+	-	+	-	+	-	+	-	+	-	+	-
Gruppe Group Groupe	I	II	III	IV	V	VI	VII	VIII	IX	X										

b) Die zehn Profile/The ten profiles/Les dix profils

I.				II.				III.				IV.				V.							
S	P	Sch	C	S	P	Sch	C	S	P	Sch	C	S	P	Sch	C	S	P	Sch	C				
h	s	e	hy	k	p	d	m	h	s	e	hy	k	p	d	m	h	s	e	hy	k	p	d	m
VI.				VII.				VIII.				IX.				X.							
S	P	Sch	C	S	P	Sch	C	S	P	Sch	C	S	P	Sch	C	S	P	Sch	C				
h	s	e	hy	k	p	d	m	h	s	e	hy	k	p	d	m	h	s	e	hy	k	p	d	m

c) Tendenzspannungstabelle/ Table of tendency tension/ Table de la tension des tendances

195 Nr.	S		P		Sch		C		Σ	Σ	Σ	Ichbilder Ego patterns Le moi
	h	s	e	hy	k	p	d	m	0	\pm	0 & \pm	
I.	0	-	-	0	\pm	+	+	+	2	1	3	
II.	0	-	0	\pm	\pm	+	+	+	2	2	4	
III.	0	-	-	+	\pm	+	+	+	1	1	2	
IV.	0	-	-	0	\pm	+	0	+	3	1	4	
V.	0	+	0	-	+	-	0	\pm	3	1	4	
VI.	0	+	+	0	\pm	-	0	-	3	1	4	
VII.												
VIII.												
IX.												
X.												
Σ 0	6	0	2	3	0	0	3	0	14			A=
Σ \pm	0	0	0	1	5	0	0	1		7		B=
T. sp. G./Quantity of tendency tension/T. d. T. degrés	6	0	2	4	5	0	3	1			21	C=
Latenzgrösse/Degree of latency Valeur de latence	S=		P=		Sch=		C=					D=
Quantum-Spannung Quantity tension Tension quantitative	h	s	e	hy	k	p	d	m	Σ :			E=
												F=

d) Die globale Erfassung der Person/ The global comprehension of the personality/ La conception globale de la personne

I. Das Verhalten/ Behaviour/ Attitude

1. Prozentuale Symptomreaktion:
Procentual symptom reaction
Pourcentage de réaction symptomatique

$$\% \text{ Sy.R.} = \frac{[\Sigma 0 + \Sigma \pm] \times 100}{80} =$$

(Normal: 20-30 %)

2. Tendenzspannungsquotient:
Quotient of tendency tension
Quotient de la tension des tendances

$$= \frac{\Sigma 0}{\Sigma \pm} = \text{---} =$$

(Normal: 1,5-2,5)

3. Quantumspannung:
Quantity tension/ Tension quantitative

$$\text{Qusp.} = \Sigma ! =$$

! = 4, !! = 5, !!! = 6
Pictures chosen + or -
Photographies choisies + ou -

(Normal: 0-5)

II. Triebformel:

Instinct formula/ Formule pulsionnelle

1. Abgekürzte / Abbreviated/ Abrégée

2. Vollständige/ Complete/ Complète:

Symptomatische Symptomatic/Symptomat.	
Submanifeste	
Sublatente	
Wurzel-Faktoren Rootfactors/Fact. racines	

III. Latenzproportionen
Proportional relations of latencies
Proportions de latence

IV. Triebklasse:

Instinct class/ Classe pulsionnelle

V. Bestimmung der Person im Triebinnäus:
Determination of the person in the „Trieb-
innäus“/ Détermination de la personne dans
le „Triebinnäus“

Nach der/ From/ D'après la

Tabelle
Table/ Table

Seite
Page/ Page

Rubrik
Rubric/ Rubrique

Variation
Variation/ Variation

Diagnose/ Diagnosis/ Diagnostique

THEMATIC APPERCEPTION PROTOCOL OF SUBJECT 4

Pictures of First Series

1. (A young boy is contemplating a violin which rests on a table in front of him.)

This is the story of a little boy, who has several brothers and sisters, and their parents haven't been able to give him all of the things that he wants. Once he meet a great musician. He has a great desire to be a great musician. He meet a man who plays the violin and wants to take lessons on the violin. The boy wants to do it very much, but the family can't afford to do it. The boy is sitting here over a score of violin music, looking at the violin and being very unhappy. He knows that because of his family background, that he can't achieve his ambition, and he is mooping over the whole situation. He will, probably, grow up and be a very disappointed and disillusioned, and end up doing something that he didn't want to do because(pause), he didn't have this opportunity at his young age.

2. (A country scene showing a young woman, with books in her hand, and in the background, a man working in the fields; an older woman is leaning against a tree.)

Well, I have to look at this a minute, (Long pause).

This looks like a family of three. The, mother leaning against the tree, is pregnant and thinking about the new child that is coming, while the strong young son is plowing the field.

He is going about the work on the farm as any other conscientious farmer would do. On the left, is a young girl, who is a student. She doesn't seem to be too much a part of the farm life, she seems to be more interested in the books that she is carrying and something is worrying her. Perhaps, she isn't happy living out here in the rural section and she wants to get away. Maybe she feels tied down and she will have to help the mother, now that another baby is on its way, probably a second generation child. She just looks dissatisfied about the whole situation, but she feels (pause) that she has to adjust herself because of her family, and the ties that she has to the farm. She has the desire to go on with her own ambitions, but finally returns to the farm.

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

This girl leaning against the door sobbing with her hand at her face, (Long pause), is greatly troubled about something. She (pause) (let's see what has happened to her) She is very attached to her father and mother and she has done something that has made them very unhappy and she wants to go away, and it has made her very sad. She leaves home, and it breaks her heart, and she knows that it is hurting the family. She has had an affair with a fellow, and she knows that she is going to run away with him and disgrace her family. She will always be very unhappy in the end. She finally marries

the fellow, but they are always having trouble, and her family never quite forgives her for having disgraced the family the way that she did. She realizes that she has made a mistake and thinks that her family should forgive and forget, but they do not and as a result both of the families are very unhappy.

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

This is a young couple, who have been going together for a short while. She is in love with the fellow, but she is not sure that he is in love with her. She wants to marry him, but he isn't ready to settle down yet. So in a very tactful way, she is trying to show him that she is in love with him. He is trying to show her in the same tactful manner that they aren't ready for each other as yet. He doesn't want to be tied down and he has other things that he wants to do. He is fond of her, but he is not in love with her. She hasn't broken down yet and that is why she doesn't look so dispondent. She will eventually leave him and marry another fellow, and settle down and lead a very drab life. He will find somebody else and will do the things that he wanted to do and finally settle down.

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

This woman is from a comfortable middle-classed family. She is the mother of a middle-class family and she is middle

aged, pleasant and devoted woman. The family life hasn't been as close knit as she would like it to be. And she hasn't been able to get that close, intimate relationship between the members of the family. There are little things that she doesn't know about, and one day she opens the door and sees something going on that surprises her. What is going on is (pause) and (pause), and yes, she discovers her lovely young daughter drinking with a fellow and she didn't know that her lovely young daughter drank. It shocks her. She wonders what else her daughter might have been doing, and she is still quite shocked. After this she and her daughter will begin to discuss things more closely, and the daughter won't be doing things behind her back. They will eventually come to an understanding, and the situation as far as the family is concerned will not be cleared up, but it will bring the mother closer to one member of her family. However they will be much happier.

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

This is a young secretary, who is employed by an older man. They have worked together for about five years and she has regarded him with a great deal of respect, but nothing more. However he has fallen in love with her and has invited her out to dinner. Afterwards, they come up to his apartment. It is against her better judgment, but they go anyway and he

always been to live with her, and now he would like to marry her. She, just, doesn't know what to do about it. In the end, she thinks that she would rather be an old man's slave than an old man's darling. So she finally quits her job.

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

This is a mother talking to her little girl. The little girl is holding a doll, which the mother has presented to her. The mother is telling her that she is about to have another baby and this is the first child that they have had since this little girl was born. The mother is reading her little stories about, how nice it is to have little children around the house. She doesn't want the little girl to be jealous and she is showing her that it will be just like having another little doll in the family. She will have to take care of the little baby just like one has to take care of one's favorite doll. The little girl isn't taking it too well, she just can't bring herself to realize that there will be another person in the family, to take the attention off of her since she has been the center of attention all of her life. The mother again tries to show her that there are other people in the world and that one must show affections. After the little baby is born, the little girl takes quite some time to adjust to the new baby, but because the mother is quite tactful, and careful and patient, the girl finally

adjusts to the situation, and leads a very happy life.

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

Here, we have a young girl in her middle twenties, who is deep in thought about some problem. It isn't a grave problem, (Pause). She has been working in her small town all her life with very little excitement. All that she could do was to go to work, come home and eat, and go to bed, and back to work, and the same thing over again day in and out. She has taken a trip to a big city and for the first time in her life, she has seen fast moving excitement. She is sitting here, wondering whether she should break off the ties with this town and go off to this city. She is wondering, too, if she will be safer here in this town, than she would be in this city, and there happens to meet a man and marries him and begins to raise a family. In the end, she decides not to go to the city to live, but remains here with her husband all her life, and tries to keep the ties that she has there.

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

These are two sisters. The one hugging the tree is the more reserved conservative one. She is holding a book and is a book-worm. She hasn't been around too much and she is very lonely and she hasn't had too much companionship. The

other sister, who is near her age, has always been the gay, flitty type and very popular. One day, the studious one is sitting on the beach reading her book, all by herself unaware that her sister had been out on a date with a fellow. While this sister was on the date, the fellow made advances at her and she became insulted and ran off and she didn't know that her sister was watching, looking from behind the trees. She is half-way jealous that she doesn't have that much excitement in her life. She is watching and she feels that she is fairly safe here with her books. She thinks that she is, perhaps, better off the way that she is. She, probably continues to be that way and her sister will get married and be divorced and continue this way the rest of her life. The other one will be reserved and will be happy and content in her own little world.

10. (A young woman's head against a man's shoulder.)

This is a middle-aged couple. They have been married for several years, and they have several grown children. All their life, they have never been very close. In fact, they have been apart, the father hasn't been the family type man, the mother is the opposite, she has always been very close to her family, and loves them very much, and she is very unhappy because she doesn't have the companionship of her husband.

They are brought together in the end, because one of the children dies, and it is a great blow to both of them. This tragedy brings them very close together. They, finally, find that companionship that they have never been able to find before.

APPENDIX 4

AN ABSTRACT OF

A Study of Personality Factors in Actors¹

The problem of this thesis is the use of projective techniques in the study of actor personalities. The purpose of the study was to make this preliminary study in order to establish criteria or guide posts, which could be used for future research.

To explore this question, ten actors from the Howard University Play rts, who performed in Europe were given the Rorschach, Sperry, and the Thematic Apperception Tests. The concern here was the clinical evaluation of the results to see if any trends in personality appear in the results of these tests.

The actor population consisted of seven male and three female subjects. They ranged in age from 18 to 24, and were either in the second, third, or fourth year of college and, also, in the same year as college amateurs. All subjects except one, were Negroes. The subjects were selected on the

¹ Gordon Lewis Edison, A Study of Personality Factors in Actors: A Preliminary Study with Projective Techniques, M.S. thesis, 1951, xvii-iii pages.

basis of the following acting criteria, other than belonging to the amateur players group; each subject must have had a leading role in two or more major productions and several minor roles.

The main conclusions from this thesis are that these actors reveal that they are atypical in that they are above the average in intelligence, they display their emotions through aggressive outbursts, and finally they are sexually and emotionally immature and maladjusted.

It is possible to use the above conclusions as guide posts or criteria upon which to form a future research project. Of course, it is recommended that any future research use an intelligence test in conjunction with the Korschnach and Szondi Tests, in order to establish a set intelligence rather than an estimate. Finally, a control group must be used in order to find out if actors are different from the average population.