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What's Your Story? Assessing Childhood Maltreatment Using the Thematic Apperception Test in An Adult Inpatient Population.

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by

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ABSTRACT

There is a robust evidence that childhood maltreatment contributes to the development of adult psychopathology (Brown & Anderson, 1991; Johnson, Cohen, Brown, Smailes, & Bernstein 1999; Johnson, Smailes, Cohen, Brown, & Bernstein, 2000; Ruggiero et al., 1999). However, the identification of childhood maltreatment remains a methodological problem that results in inconsistencies in the reported incidence and psychological sequelae of maltreatment. A primary method for identifying histories of childhood maltreatment among adults is retrospective self-report measures which are susceptible to multiple biases (Briere, 1992; Cicchetti & Rizley, 1981; Shaffer, Huston, & Egeland, 2008). This present study suggests that childhood maltreatment can be assessed using a projective measurement called the Thematic Apperception Test (TAT) as it has been shown to provide less biased information regarding personality pathology associated with a history of childhood abuse (Toth, Cicchetti, Macfie, & Emde, 1997). The present study assessed the utility of a new scoring system for the TAT (Comprehensive Assessment of the Thematic Apperception Test (CATAT)) (Cohen, 2016) for distinguishing adult inpatients with a history of childhood maltreatment from those without. The results indicated that the CATAT has the potential to be an excellent tool for assessing childhood

abuse in inpatient populations but requires further development. Particularly, the CATAT

demonstrated the most potential to assess for childhood emotional abuse.

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CHAPTER 1: INTRODUCTION

Maladaptive patterns of behavior, emotions and thoughts (i.e. personality pathology) and maladaptive interpersonal functioning have been shown to complicate the treatment of almost all psychiatric disorders (Anderoli, Gressot, Aapro, & Tricot, 1989; Reich & Vasile, 1993). Personality pathology has been associated with greater severity of psychiatric problems and poor treatment outcome as well as higher rates of relapse and residual symptoms in subjects with depression, panic disorder, substance abuse, and obsessive-compulsive disorder (Reich & Vasile, 1993). It is therefore clinically important to evaluate factors that are associated with personality pathology and maladaptive interpersonal functioning.

A salient contributor to adult personality pathology is history of childhood maltreatment (Brown & Anderson, 1991; Johnson, Cohen, Brown, Smailes, & Bernstein 1999; Johnson, Smailes, Cohen, Brown, & Bernstein, 2000; Ruggiero et al., 1999). In a community-based longitudinal study, Johnson and colleagues (1999) found documented cases of childhood sexual abuse to be linked with a higher prevalence of borderline, histrionic, and depressive personality disorder symptoms. This association has been replicated numerous times in both retrospective and prospective studies (Browne & Winkleman, 2007; Banducci, Hoffman, Lejuez, & Koenen, 2014; Cohen et al., 2013; 2014; Johnson et al., 1999). While the relationship between childhood maltreatment and later personality pathology has been demonstrated many times in the literature, the identification of childhood maltreatment remains a methodological problem that complicates this field of study. The issue of defining, identifying, and measuring maltreatment results in inconsistencies in the reported incidence and psychological sequelae of maltreatment (Manly, 2005; Putnam, 2003).

A primary method for identifying histories of childhood maltreatment among adults is retrospective self-report. However, retrospective self-reports can be problematic as they are susceptible to multiple biases – e.g. accuracy of memory, motivation, relationship with the abuser, current psychopathology, and self-perceptions of abusive experiences (Briere, 1992; Cicchetti & Rizley, 1981; Shaffer, Huston, & Egeland, 2008). Another, less biased, method to assess childhood maltreatment is projective measurement. Projective measures require individuals to respond to ambiguous stimuli that evoke an individual's unconscious motivations or attitudes (Tuber, 2012).

The Thematic Apperception Test (TAT) (Murray, 1943) is a projective measure of personality that is relatively unbiased by an individual's self-perceptions, level of insight, or willingness to disclose (Murray, 1943; Tuber, 2012). The TAT is sensitive to revealing information not readily accessed with other assessment methods and may provide information about an individual's interpersonal experiences and underlying psychopathology (Murray, 1943). The TAT has been shown to provide information regarding personality pathology associated with a history of childhood abuse (Toth, Cicchetti, Macfie, & Emde, 1997). Therefore, it is possible that the TAT is sensitive to assessing the personality and interpersonal sequelae of symptoms that are characteristic of individuals with histories childhood maltreatment (Ackerman, Fowler, & Clemence, 2008). In other words, the TAT is a projective measure that functions as an implicit measure of multiple areas of personality that have also been associated with a history of childhood maltreatment.

In sum, it is possible that projective measures may provide a useful method to distinguish individuals with and without histories of childhood maltreatment, while avoiding the disadvantages of self-report instruments. As such, the TAT holds promise as an implicit measure

of the psychopathological sequelae of childhood maltreatment. Despite the TAT's history, few psychometrically valid scoring systems are available in the extant literature and none that cover a broad range of personality functions. Therefore, the present study will assess the utility of a new scoring system for the TAT (Comprehensive Assessment of the Thematic Apperception Test (CATAT)) (Cohen, 2016) for distinguishing psychiatric patients with a history of childhood maltreatment from those without.

CHAPTER 2: REVIEW OF RELEVANT LITERATURE

Childhood Abuse and Psychopathology

The U.S. Department of Health and Human Services (2014) defines child abuse and neglect as "any recent failure to act on the part of a parent or caretaker which results in death, serious physical or emotional harm, sexual abuse, or exploitation; or act or failure to act which presents and imminent risk or serious harm." The U.S. national estimate of child abuse victims in 2014 was 702,000, demonstrating child abuse to be a prevalent issue. As such, there has been an abundance of research evaluating the short and long-term effects of childhood abuse. The research has demonstrated that experiences of child abuse are strongly associated with poor outcomes later in life (Cohen et al., 2013; 2014; Collishaw et al., 2007; Hart & Brassard, 1987; Mullen, Martin, Anderson, Romans, & Herbison, 1996). A recent study by Banducci, Hoffman, Lejuez, and Koenen (2014) examined the relationship among childhood abuse, psychiatric disorders, substance use, and health problems among individuals in a residential substance use treatment. They found that participants who endorsed childhood abuse were more likely to have psychiatric disorders such as substance abuse, mood, and anxiety disorders, psychotic symptoms, and personality disorder.

Additional studies have shown higher rates of psychopathology and psychiatric problems among adults who have undergone repeated and severe childhood abuse (Cohen et al., 2013; 2014; Collishaw et al., 2007). Braehler and his colleagues (2013) evaluated whether higher levels of childhood trauma would be associated with higher levels of dissociative symptoms in adulthood. They compared a community sample to individuals who experienced their first episode of psychosis and individuals who were chronically psychotic. It was found across samples that the level of childhood abuse was significantly associated with greater dissociative

symptoms. Childhood abuse has also been linked to depression, substance abuse, eating pathology, suicidality, self-esteem issues, and emotion regulation deficiencies later in life (Hart & Brassard, 1987; Mullen et al., 1996). In addition to psychological well-being, childhood abuse has also been shown to negatively impact neurocognitive functioning. A study done by Gould et al. (2012) found that participants with a history of childhood abuse could be distinguished according to their level of neurocognitive functioning. In this study, problems with visual memory, executive functioning, spatial working memory, and emotional functioning were strongly associated with childhood abuse and neglect.

In particular, research has documented a strong relationship between childhood maltreatment and adult personality pathology. This relationship holds true for multiple types of childhood abuse, including sexual, physical, and emotional abuse, as well as neglect. A study by Tyrka et al. (2009) found that all types of childhood abuse were associated with elevated symptoms of all three personality disorder clusters. Additionally, Cohen and colleagues (2014) evaluated five a priori hypotheses regarding the relationship between distinct forms of childhood abuse and personality pathology. The results suggested independent relationships between physical abuse and antisocial personality disorder traits; emotional abuse and Cluster C personality disorder traits; and maternal neglect and Cluster A personality disorder traits after controlling for other forms of childhood abuse and personality disorder traits. In sum, the literature supports a strong association between childhood abuse and adult personality pathology and that different forms of childhood abuse can have unique effects on personality pathology.

Childhood Emotional Abuse and Psychopathology

In 1987, Hart and Brassard reviewed the literature on emotional abuse to better understand its impact on later development, and they defined emotional abuse as acts of

rejecting, terrorizing, isolating, exploiting, degrading, corrupting, and denying emotional responsiveness. In other words, emotional abuse refers to pervasive patterns of verbal and behavioral treatment that impair a child's emotional development or sense of self-worth. Examples of emotional abuse includes constant criticism, threats, belittling, shaming, or humiliating a child (Bernstein & Fink, 1998; Strauss et al, 1998). As such, the items on the emotional abuse scale on the Childhood Trauma Questionnaire include statements like "People in my family called me things like stupid, lazy, or ugly" and "I thought my parents wished I had never been born" (Bernstein, et al., 2003).

These behaviors that characterize emotional abuse have been found to have a damaging effect on adult personality pathology above and beyond other forms of childhood abuse (Cohen et al. 2013). Additionally, studies have demonstrated that childhood emotional abuse is a prevalent problem with an occurrence rate of 15.4% in community samples and 32.2% in clinical samples (Baker and Maiorino, 2010). The increased prevalence of childhood emotional abuse in clinical samples indicates that emotional abuse has long-term negative consequences on mental health. For example, Mullen and colleagues (1996) found that women who endorsed a history of emotional abuse were more likely to have poor mental health, eating disorders, depression, suicidality, sexual problems, interpersonal difficulties, and psychiatric hospitalizations compared to women without a history of emotional abuse. More recently Braehler and his colleagues (2013) also found that, out of the all the subtypes of childhood abuse, childhood emotional abuse had the strongest associations to dissociative symptoms in adulthood.

The literature on childhood emotional abuse has also demonstrated that this experience is significantly related to difficulties with adult personality and interpersonal functioning. This assertion was recently supported by a study done by Kuo, Khoury, Metcalfe, Fitzpatrick, and

Goodwill (2015) who investigated whether emotional abuse would be associated with borderline personality disorder and if this relationship is mediated by difficulties with emotional regulation when controlling for physical and sexual abuse and neglect. The results indicated that the association between emotional abuse and symptoms of borderline personality disorder remained significant after controlling for other forms of childhood abuse, and that this relationship was mediated by difficulties with emotional regulation. A recent study by Cohen et al. (2013) further demonstrated the relationship between childhood emotional abuse and personality pathology. They found that a reported history of childhood emotional abuse, above and beyond the effects of other types of child maltreatment, was a significant predictor of overall adult personality pathology in an inpatient population. The results suggested that the destructive impact of physical and sexual abuse may be influenced by the inherent emotional rejection, betrayal and neglect associated with such abuse. Overall, research on emotional abuse has suggested that these adverse experiences have unique, long-lasting, detrimental effects on adult personality and interpersonal functioning (Baker & Maiorino, 2010; Burns et al., 2001; Kent & Waller, 2000; Johnson et al., 1999). The impact of emotional abuse might vary depending on the victim's age and relationship to the perpetrator. However for the purposes of this study only overall emotional abuse was analyzed.

<div align="center">**Theoretical Background**</div>

Object Relations Theory

Object relations theory is frequently used to understand the relationship between childhood abuse and personality pathology because of its emphasis on internalized early experiences, which color an individual's quality of emotional engagement with others. Object relations theory explains the process of how early interpersonal relationships get internalized and

then translated into personality structures. This theory posits that the central patterns of interpersonal relationships in adulthood are based on the interactions that occur with the caregiver in early childhood (Fairbairn, 1952). Over time the child internalizes these early interactions as mental representations of the self and objects which in turn form templates of how an individual view, relates to, and experiences the world. In other words, early experiences serve as a lens through which individuals view later relationships, and as such, influence interpersonal functioning (Fairbairn, 1952).

Object relations theory suggests that when children experience caregivers who provide a nurturing environment and are emotionally available and responsive, they develop a view of themselves as competent and worthy of love and can anticipate positive responses from others based on their sense of self-worth. Conversely, when children are neglected or abused they can develop negative expectations of others and a view of themselves as worthless and deserving of abuse (Fairbairn, 1952; Kernberg, 1984). As a result, the internalization of abuse leads to maladaptive representations of the self and others which influences how the children think and make meaning of their world. Object relations theory therefore suggests that maladaptive representations of self and others can lead to poor interpersonal functioning and personality pathology (Kernberg, 1984).

Ultimately, object relations theory emphasizes the importance of how early life relationships influence internal representations of self and others, perspective taking, and quality of emotional engagement with others. When the early relationships are characterized by abuse and neglect the child is vulnerable to develop difficulties with trust, conflict, communication, self-esteem, maladaptive coping styles, all of which lead to problems with adapting to social situations and interpersonal relationships (Pike, Kretschmer & Dunn, 2009).

Attachment Theory

The focus of attachment theory is also on the early caregiver-child interactions and on the child's resultant internal working model of attachment (Bowlby, 1977; Fairbairn, 1952; Greenberg, 198; Kernberg, 1984). These internal working models are based on the quality of interactions between the caregiver and child, and what the child learned to expect and/or not expect from the caregiver. As a result of the learning process, the internal working model provides the child with a set of expectations/guidelines about interactions, about the self and other. Therefore, the child's early environment and experiences will, over time, shape the child's models of the self in relationships (Ainsworth et al., 1978; Bowlby, 1977).

According to attachment theory, a child is likely to develop an internal working model where self is valued when the caregiver is able to recognize the child's needs for comfort and protection while respecting the child's need for independent exploration of the environment. The caregiver's ability to be emotionally available and responsive provides the child with a "secure base" from which the child can explore the world while still feeling safe (Ainsworth et al., 1978). Under these circumstances the child also feels safe to revise their internal representations based on new information and experiences with others, which allows for flexibility in how the child perceives and reacts to others (Sroufe, Egeland, Calrson, Collins, 2005; Sroufe & Waters 1977).

However, when a caregiver frequently rejects the infant's attempts for comfort or for exploration, the child is likely to construct an internal working model where the self is seen as unworthy or incompetent. Similarly, experiences of abuse become internalized and are used to form maladaptive internal working models that serve to help the child predict and cope with the abuse. Although these models serve as a means of protection in the original abusive relationship, they are often inappropriately applied to new (non-abusive) relationships (Bousha &

Twentyman, 1984, Lyons-Ruth & Jacobovitz, 1999). Unlike healthy caregiver-child

relationships, childhood abuse disrupts the child's ability to revise and refine his or her internal

working model. The child is prone to exclude important information and/or distort information

about new experiences and relationships (Bousha & Twentyman, 1984). Additionally, children

do not have the "secure base" from which they can explore the world in abusive caregiver-child

relationships because the abuse makes the world a frightening and dangerous place (Ainsworth et

al., 1978). As such, trying different ways of perceiving relationships and behaving differently

can be seen as risky, which leaves the child with limited, and likely maladaptive, ways to

respond in relationships. Ultimately, the resulting internal working models for abused children

are rigid in how they view others, themselves, and relationships, which perpetuates negative

interpersonal experiences throughout the lifespan (Lyons-Ruth & Jacobovitz, 1999). As a result,

inflexible internal models of relationships are seen to be significant links between child abuse

and personality pathology.

Empirical Evidence

Attachment and object relation theories are often used to understand the recurring

patterns of personality and interpersonal functioning. Both theories are based on the concept that

early relationships have a profound effect on development because they are internalized and

thereby shape individuals understanding of self and others in relationships. As previously

discussed, experiences of childhood abuse are detrimental to the development of healthy object

relations and secure attachment, and as such can lead to personality pathology. Childhood

emotional abuse has been linked to adult psychopathology, above and beyond other forms of

childhood abuse. Therefore, it is likely this adverse experience also has a detrimental impact on

the development of object relations and attachment, and consequently, personality development.

One study by Messman-Moore and Coates (2007) evaluated the role of maladaptive schemas (i.e. a concept similar to internal working models) within the relationship between childhood emotional abuse and problematic interpersonal functioning in adulthood. The results indicated that women with histories of emotional abuse had higher levels of interpersonal conflict across all forms of relationships (i.e. romantic, platonic, work and school). The data also indicated more specific relationships between experiences of childhood emotional abuse and early maladaptive schemas such as abandonment concerns, emotional deprivation, mistrust/abuse, and defectiveness/shame. The author's findings suggest that women with histories of childhood emotional abuse tend to develop internal working models characterized by the belief that others are not trustworthy, will not provide adequate emotional support when called upon, and will abandon or abuse them. Additionally, these women view themselves as flawed, defective, or shameful. These findings indicate that emotional abuse may contribute to perceptions of the self and other which negatively impact interpersonal relationships.

A more recent study by Harvey, Dorahy, Vertue, and Duthie (2012) also explored the ways in which emotional abuse impacts perception of self and other. They interviewed six individuals referred from a low-cost counseling agency who had experiences of childhood emotional abuse. The authors found that the participants had a shame-based perception of themselves. The participants viewed themselves as inferior, had low self- confidence and a low sense of self-worth. The authors hypothesized the participants' shameful view of the self was based on the internalization of the negative messages (i.e. critical, demanding, invalidating, and rejecting) received from caregivers. Participants tended to be afraid to expose themselves to others as for fear of revealing themselves as inferior, which contributed to the need to isolate themselves from others. The authors also found that participants also blamed themselves for

things beyond their control, felt responsible for the feelings, thoughts and behaviors of others, and believed that they deserved to be punished. The interviews also demonstrated that the participants employed a range of strategies to defend against feeling emotional pain in interpersonal interactions. As participants learned to expect painful feedback from others, their narratives often indicated a desire to please or appease others as a means of protecting the self.

Another defensive strategy to avoid judgment, invalidation, betrayal, and/or rejection, was adopting a false self in order to be seen in an acceptable way. The authors also found this strategy to be connected to participants inhibiting their true self (i.e. withholding their genuine thoughts, desires, opinions, feelings, and dreams). The authors hypothesized that this defensive strategy stemmed from being ridiculed, ignored, invalidated, and/or rejected by the parent when participants communicated important thoughts and feelings. This self-inhibition led to participants withdrawing or avoiding interpersonal situations as they expected others to hurt, betray or reject them. Additionally, the authors also found that the participants had a limited awareness of others because the participants were focused on feeling ashamed of themselves, blaming themselves, and/or employing methods for self-protection. The authors posit that the hyper-focus on their negative view of the self stunted the development of the ability to be aware of the complex internal experience of others.

Summary

Overall, the literature shows a robust relationship between childhood abuse and personality pathology. Most of the research reviewed herein is based on the theoretical foundations of attachment and object relations theories that assert that early life experiences/relationship with the caregiver form the templates for how an individual will see and interact with the world later in life. Experiences of childhood abuse negatively impacts the

formation of these templates and in so doing form the foundation of personality pathology and maladaptive interpersonal skills. Childhood emotional abuse has been shown to have particularly devastating effects on the development of the views of the self and other, and as such, is a significant predictor of psychopathology. In more recent years, emotional abuse has received more attention as a significant predictor of personality pathology and maladaptive interpersonal functioning. However, there are methodological problems regarding how to best define and identify this construct for research and clinical use.

<div align="center">**Identifying Child Abuse**</div>

Objective and Subjective Measurement

The study of childhood abuse and personality pathology is methodically challenging because the assessment of childhood abuse is hampered by incomplete and/or biased disclosure. Childhood abuse has been defined through both objective and subjective measurements. Objective measurements include reported/confirmed cases of abuse with Child Protective Services, government statistics and records. There are many advantages to objective measurement of childhood abuse as they reduce rater/experimenter bias and are statistically reliable and valid (Sudbrack, Manfro, Kuhn, de Carvalho, & Lara, 2015). However, objective measurement is often expensive and labor intensive, and has also been shown to significantly underrepresent the prevalence of childhood abuse (Sudbrack et al., 2015).

Subjective measurement, such as self-report measures, can be convenient and cost-effective methods of measuring childhood abuse (Sudbrack et al., 2015). As a result, much of the literature in the childhood abuse field relies on the use of self-report measures to define and identify childhood abuse. However, this type of subjective measurement of childhood abuse is vulnerable to multiple biases that jeopardize the validity of data. Hardt and Rutter (2004)

composed a review of the methical issues with retrospectively measuring childhood abuse. They explore a core issue with retrospective subjective measurement – memory. Beyond forgetting past events, the authors posit that memories are shaped by an innate pull to make meaning of past events, which creates a risk of misinterpretation. In addition, they imply that how individuals remember and interpret past events may vary with the individual's mood state and/ or the context in which they report abuse (i.e. inpatient versus community population). After conducting a meta-analysis of the measurement of childhood abuse, the authors found that retrospective measurement is most reliable and valid when the experiences of abuse are explicit (e.g. clear instance of sexual abuse or physical abuse) (Hardt & Rutter, 2004). In other words, the validity decreases when past abuse is subtle. This finding suggests that retrospective self-report measures of less-explicit abuse, such as emotional abuse, may not the most effective means of identification.

Projective Measurement

Another means to assess childhood abuse is through projective measurement. Projective tests require individuals to respond to ambiguous stimuli (e.g. pictures, images, drawings, sentence stems, etc.). The ambiguity in projective tests evokes responses that reveal information about an individual's unconscious motivations or attitudes. West (1998) conducted a meta-analysis of 16 studies that used projective tests to assess for child abuse among children. Overall West found that projective tests were able to discriminate between children who were and were not sexually and/or physically abused. A study by Toth, Cicchetti, Macfie, and Emde, (1997) coded narratives of maltreated versus non -maltreated, preschool aged children to determine if their narratives would contain more negative self-representations. The authors found that the narratives of the maltreated children differed significantly from non-maltreated children in that

the maltreated children had more negative representations of maternal figures and of the self. More recently, Waldinger, Toth, and Gerber (2001) conducted a secondary analysis of the Toth et al. data (1997). The authors examined specific relationships between internal working models and maltreatment subtypes. They found unique associations with maltreatment subtypes and maladaptive internal working models. Children who experienced physical abuse and neglect tended to represent the self as angry and opposing others when compared to non-maltreated children. Neglected children represented others as hurt, sad, or anxious more than both abused and non-maltreated children. Sexually abused children represented others more frequently as liking them when compared to all children. Lastly sexually abused children expressed more frequent wishes to be close to others when compared to physically abused children. These findings demonstrated that projective measurement could identify child abuse and specific areas of attributes of internal working models that are impacted.

Overall, these findings indicate that projective measures have the capacity to differentiate between abused and non-abused children through examining the unconscious internal working models embedded within narratives. There is little to no research that uses projective measurement for past experiences of childhood abuse in adults. Additionally, the majority of studies that used projective tests focused on the assessment of sexual and physical abuse. The current research with projective assessment attempts to identify abuse through an analysis of the interpersonal (i.e. internal working model/ level of object relations) of the participants. Therefore, it may be possible that using a projective test that pulls for narratives containing interpersonal themes can be used to assess more subtle forms of childhood abuse such as emotional abuse. A projective test that requires individuals to provide interpersonal narratives is the Thematic Apperception Test.

The Thematic Apperception Test

The Thematic Apperception Test (TAT) is a widely used projective test of personality in which individuals are asked to create a story based on ambiguous stimuli. It was created by Murray in 1943 and consists of 31 ambiguous pictures which depict people in various solitary and social situations. (Bellak & Abrams, 1997). The TAT was created to evaluate personality through the interpersonal relations that manifest in the narrative. Murray (1943) believed that the TAT had the ability to elicit an individual's underlying unconscious views of the self and other. Thus, the basic assumption of an individual's TAT protocol is that the individual shapes some of what she or he perceives in each picture due to her or his own interpersonal and personality dynamics (Bellak & Abrams, 1997).

There have been many different approaches to scoring and interpreting the TAT since its creation, but no system has been widely accepted (Groth-Marnat, 2009). Many of the scoring systems were found to be too complex to demonstrate substantial and immediate clinical utility. There have been several attempts for developing a comprehensive system to interpret the TAT. In addition to the difficulty interpreting the TAT, there is also no universal method of administering the TAT. Clinicians are free to use any and as many cards as they like in any sequence. This further contributes to the difficulties establishing the psychometric properties of the TAT. (Groth- Marnat, 2009). There are currently two TAT scoring systems prominent in research, The Social Cognition and Object Relations Scale (SCORS) and The Defense Mechanism Manual (DMM).

The SCORS was created by Westen, Lohr, Silk, Gold, & Kerber in 1990. The scoring system is based on both social cognition and psychodynamic theory and aims to measure the developmental level of object relations (internalized representations of others) and distortions of

those representations (Westen et al., 1990; Westen, 1991). This scoring system has been found to be useful for assessing personality disorders (Westen, 1991). The SCORS has four scales to assess the level object relations: Complexity of Representations of People, Affect Tone of Relationship Paradigm, Capacity for Emotional Investment in Relationships and Moral Standard, and Understanding Social Causality (Westen, 1991). TAT narratives are rated on each of these four scales and mean scores are obtained and compared with means from other diagnostic groups (Westen et al., 1990). Psychometrically, the SCORS has been found to have high interrater reliability (r= .90) and discriminant validity (Westen et al., 1990). However, the main criticism of the SCORS is the moderate to high correlations between scales (range = .18 to .81; Hibbard et al., 1995).

Cramer's (1996) Defense Mechanism Manual (DMM) is based on a traditional definition of defense mechanisms as unconscious methods to reduce or avoid anxiety generated by unacceptable or negative feelings or thoughts. Cramer asserted that the use of defense mechanisms arise in TAT narratives and can be systematically and reliable assessed using a coding scheme. The DMM focuses on denial, projection, and identification, which are proposed to fall on a continuum of psychological maturity. As these defense mechanisms are presumed to appear during different developmental periods, they were selected to represent levels of psychological maturity (Cramer, 1991; 1996). Cramer (1991; 1996) developed seven different scoring criteria for each defense mechanism. Each occurrence of any of these defense mechanisms in a TAT story indicates the individuals' overall level of defensiveness and is believed to represent the psychological maturity level and adaptiveness (or maladaptiveness) of the individual's defenses (Weiner & Greene, 2011). The inter-rater reliability of the DMM has been shown be inconsistent across the scales (i.e. defense mechanisms) with the reliability

ranging from fair to adequate (r = .39 to .84) (Cramer, 1991). Cramer (1991) explains that

defense mechanisms change according to the environmental context (e.g. inpatient, outpatient,

and research settings), which consequently impacts the scale's reliability.

Overall, the TAT remains a popular assessment tool but is infrequently utilized as a

systematic clinical instrument in research settings (Groth-Marnat, 2009; Weiner & Greene,

2011). Clinicians prefer to use the TAT as a qualitative measure of personality, however its

interpretation and utility is thus dependent upon personal clinical experience. The current scoring

systems and mean of interpretation are largely based in theory, which is crucial to exploring an

individual's personality and interpersonal functioning. However, these methods are theoretically

complex and often tend to have less immediate clinical utility for settings such as hospitals. The

TAT has been criticized for lack of standardized administration procedures and absence of

consensual scoring, but research has demonstrated that it can be interpreted in objective,

quantifiable, and clinically useful ways (Cramer, 1999; Westen, 1991). The current study

proposes a novel method of scoring the TAT that provides important and explicit clinical

information regarding an individual's personality and interpersonal functioning.

Summary

Overall the literature demonstrates that childhood abuse has long lasting detrimental

effects on many aspects of functioning in adulthood, in particular personality functioning (Baker

and Maiorino, 2010; Burns et al., 2001; Johnson et al., 1999; Kent & Waller, 2000; Kuo et al.,

2015; Pike et al., 2009). This relationship is understood through attachment and object relations

theories which explain how these adverse early life experiences often lead to difficulties with

trust, conflict, communication, and self-esteem. These characteristics disrupt the development of

adaptive coping styles, which lead to problems with adapting to social situations and

interpersonal relationships (Fairburn, 1952; Kernberg, 1984; Lyons-Ruth & Jacobovitz, 1999). Further, the literature demonstrates that childhood emotional abuse is a particularly destructive, adverse experience (Cohen et al 2013; 2014) but remains a difficult construct to explore due to methodical issues with its definition and measurement. Projective measures have the capacity to differentiate between abused and non-abused children through examining the unconscious internal working models embedded within narratives while avoiding typical self-report biases (Hardt & Rutter, 2004; Toth et al. 1997; Waldinger et al. 2001). Thus, the present study will use the TAT as a means of assessing emotional abuse.

The literature has demonstrated that it is possible to assess for childhood physical abuse using projective measurement through analyzing internal working models characteristic of sexual and physical abuse. Therefore, it is hypothesized that emotional abuse can also be assessed using projective measurement. The TAT remains a popular assessment tool but is infrequently utilized as a clinical research instrument due to its lack of psychometrically valid scoring systems that provide strong utility for immediate clinical use. The current project will employ a novel scoring system to analyze the psychopathology associated with childhood abuse. This project aims to explore an alternate method of assessing for past experiences of childhood abuse beyond self-report and to identify specific personality traits associated with childhood emotional abuse.

Hypotheses

1. The CATAT scoring system will prove a reliable and valid method of assessing personality and interpersonal functioning in an adult psychiatric inpatient population as assessed by the YSQ-S3.

2. Overall childhood abuse will be significantly associated with TAT narratives characterized by maladaptive interpersonal functioning as assessed by the six CATAT

interpersonal scales: Trust/Betrayal, Intimacy/Alienation, Harmony/Conflict, Dependency, Domination, and Defiance/Oppositionality.

3. Childhood emotional abuse will be significantly and uniquely associated with TAT narratives coded high in betrayal, alienation, and domination, after controlling for other types of childhood maltreatment.

CHAPTER 3: METHODS

Participants

One hundred and seventy-three participants were recruited from Mount Sinai Beth Israel (MSBI) psychiatry inpatient service. Informed consent was obtained from all patients interested in participating and who appeared organized enough to understand and consent to participate in the research protocol.

Inclusion Criteria

English speaking psychiatry inpatients of MSBI between the ages of 18-65 who were able to understand and sign informed consent.

Exclusion criteria

Patients were excluded from the study if they could not speak English and if they could not sign informed consent due to a severe cognitive deficit. Patients were also excluded if they experienced acute psychosis, mania, and/or agitation severe enough to prevent them from completing the questionnaire and task battery as determined by the unit staff. Furthermore, patients were also excluded if they meet criteria for:

1. Dementia
2. Mental retardation
3. Primary diagnosis of substance abuse/dependence

Procedure

Data Collection

All data collection occurred at Mount Sinai Beth Israel as a part of a larger research study evaluating personality pathology and other clinical phenomena in psychiatric inpatients. Upon obtaining the informed consent from participants, the research staff administered a battery of

self-report measures, semi-structured and structured interviews, computerized games, and a projective measure over the course of two to three days. Participants were reimbursed $8 per hour of participation with a maximum of $40, upon completion of the study protocol.

Measures

Personality and Interpersonal Functioning

<u>Young Schema Questionnaire – Short Form version 3 (YSQ-S3)</u> – (Young, 2005). The YSQ is a 90 item self-report measure aimed at exploring 18 early maladaptive schemas (EMS) as identified by Young. The 18 EMS scales are: emotional deprivation, abandonment, mistrust/abused, social isolation, defectiveness, failure to achieve, dependence, vulnerability to harm, enmeshment, subjugation, self-sacrifice, emotional inhibition, unrelenting standards, entitlement, insufficient self-control, approval seeking, and self-punitiveness. Subjects rate each item on a 6-point Likert scale ranging from "completely untrue of me" to "describes me perfectly". The mean score for each EMS is calculated, a higher score representing higher endorsement of the EMS. The YSQ-S3 has been validated in at least seven different languages and has demonstrated good convergent validity with related measures of psychopathology, and internal consistency (Bach et al, 2015).

Trauma

<u>Childhood Trauma Questionnaire CTQ (short version)</u> – (Bernstein, et al., 2003): This is a well-validated self-report childhood trauma questionnaire consisting of 25 items rated on a 5-point Likert-type scale, measuring emotional abuse, physical abuse, emotional neglect, sexual abuse, and physical neglect. The CTQ has demonstrated good internal consistency reliability and test-retest reliability for all scales (Bernstein & Fink, 1998). The CTQ also demonstrated convergent and divergent validity when compared to the Childhood Trauma Interview (Fink, 1993), a semi-

structured interview that assesses emotional physical, sexual and physical abuse, physical

neglect, separation losses, and witnessing violence Bernstein & Fink, 1998).

Brief Betrayal Trauma Survey (BBTS) – The BBTS (Goldberg & Freyd 2006) is a 12-item,

behaviorally defined, self-report measure. Items assess non-interpersonal (e.g. natural disasters)

and interpersonal (e.g. assault) traumas, before and after age 18. The questions on the BBTS can

be divided into items that describe trauma in which a relatively high level of betrayal is involved

(the "high betrayal" traumas HB), and items in which a relatively low level of betrayal is

involved (the "low betrayal" traumas LB). Construct validity for the BBTS has been

demonstrated based on agreement between traumatic events endorsed on the BBTS and The

Brief trauma inventory (Freyd, DePrince, and Zurbriggen, 2001) which measures and provides

information about the traumatic even.

Thematic Apperception Test (TAT) – (Murray, 1943) is a popular and widely used measure in

personality assessment. The TAT includes 31 cards of which evaluators select 10 at their own

discretion for each person evaluated. In this study, the following cards were used: 1, 2, 3BM,

3GF, 4, 5, 6BM, 7GF, 8BM, 13MF. Each card depicts a picture of a person or people interacting.

The instructions are as follows: "I am going to show you some pictures, one at a time, and I

would like you to tell me a complete story with a beginning, middle, and end. In your story, be

sure to tell what has led up to the event shown in the picture, describe what is happening at the

moment, what the characters are feeling and thinking, and then give the outcome." The evaluator

writes the subjects stories verbatim and prompts subjects when they do not provide a complete

story (i.e. beginning, middle, and end, as well as the thought, and feelings of characters).

Comprehensive Assessment of the Thematic Apperception Test (CATAT) – (Cohen, 2016)

The present TAT scoring system consists of 16 scales which cover a wide range of psychological functioning. Twelve of the 16 scales have a 1-3 point scale for low (1), moderate (2), and high levels (3). For example, a specific TAT narrative can be scored high, medium or low on Aggression or Unconventional thought process scales. Four of the 16 scales which have asterisks have a 1 to 5 rating where the higher the score the healthier the TAT response. For example, a TAT narrative with a score of 5 on the Intimacy/Alienation scale is rated High Intimacy and suggests that the characters in the narrative are empathic and care for each other. The final scale scores are computed by summing the individual scale scores for each of the 10 TAT cards. Please refer to Table 1 for examples of scored TAT narratives. The 16 TAT scales are listed below.

1. Aggression
2. Unconventional thought process
3. Sexual content
4. Depression
5. Suicidality
6. Trauma
7. Impulse control
8. Alcohol/Drugs

9. Trust vs. Betrayal*
10. Intimacy vs. Alienation*
11. Harmony vs. Conflict*
12. Dependency
13. Domination
14. Defiance/Oppositionality
15. Confidence vs. Incompetence*
16. Grandiosity

Development of the CATAT

The first step in the development of the CATAT was the collection of 143 archived TAT protocols for 10 commonly used TAT cards which were stored in the psychology division of

Mount Sinai Beth Israel. The 10 cards used for the development of the CATAT were Cards 1, 2, 3BM, 3GF, 4, 5, 6BM, 7GF, 8BM, and 13MF. Next, two independent raters scored each protocol on each of the 16 CATAT scales. Raters scored the protocol with a card sorting method using the 3- and 5-point scale structure described earlier but without further scale description. Once all protocols were scored (or sorted) by two raters, exemplar narratives for each scale points were selected to establish a reliable and consistent way to score the 16 CATAT scales for each TAT card. The exemplar narratives were identified by reviewing all TAT narratives which were scored similarly by the two independent raters. Through this review, two to four narratives were selected as the best examples for each score point on each scale for all 10 TAT cards. Next, scoring manuals for each of the 10 TAT cards were created which provides the user with examples and detailed operational definitions for each scale and each score point for that scale. Please refer to Appendix A for an excerpt of the CATAT scoring manual. The scoring manuals were then reviewed and tested for ease of use and inter-rater reliability by three independent raters, using a separate collection of archived protocols. The current study will use manuals for 9 of the original 10 TAT cards which have been tested for reliability, including 1, 2, 3BM, 3GF, 4, 5, 7GF, 6BM, and 13MF.

Statistical Analyses

<u>Hypothesis 1: CATAT Reliability and Validity</u>

First, to determine that the CATAT is a reliable measure, interclass correlations were conducted to determine the interrater reliability for TAT cards 1, 2, 3BM, 3GF, 4, 5, 6BM, and 13MF. To demonstrate construct validity, univariate correlations were conducted with the six interpersonal functioning scales of the CATAT (Trust/Betrayal, Intimacy/Alienation,

Harmony/Conflict, Dependency, Domination, and Defiance/Oppositionality) and YSQ-S3 EMS
scales. It is important to note that this analysis was conducted with only 66 participants as the
YSQ-S3 was introduced later into data collection.

Hypothesis 2: Overall Childhood Trauma and Adult Interpersonal Functioning

Next a principal component analysis of the CTQ and BBTS was conducted to provide a
measure of overall trauma (Trauma-PC). The six interpersonal scales within the CATAT were
correlated with overall trauma to identify significant relationships between overall experiences of
childhood trauma and adult interpersonal functioning as determined by the CATAT. Next to
better understand the nature of the relationship between overall trauma and interpersonal
functioning, a multiple linear regression was conducted with Trauma-PC as the independent
variable and the six interpersonal functioning CATAT scales as dependent variable. This
provided information regarding the relationship between overall childhood trauma and overall
interpersonal functioning, as well as any unique associations with specific areas of interpersonal
function and overall childhood trauma.

Hypothesis 3: Childhood Emotional Abuse and Interpersonal Functioning

Lastly, to examine the independent relationship between emotional abuse and distinct
areas of interpersonal functioning, three multiple linear regressions were conducted. Emotional
abuse will be entered as the independent variable with physical, sexual abuse and physical and
emotional neglect as covariates and Trust/Betrayal, Intimacy/Alienation, and
Competence/Incompetence scales from the CATAT were entered as dependent variables.

CHAPTER 4: RESULTS

Demographics

The current study included a total of 173 participants. The mean age of participants was

37 (SD = 14 years), ranging between 18 and 64 years old. Of these participants, 100 (57.8%)

were female, 56 (32.4%) male, and data on gender were missing for 17 (9.8%) participants.

Sixty-five (37.6%) participants were European American, 37 (21.4%) African American, 51

(29.5%) Hispanic, and racial and ethnic data were missing for 20 (11.5%) participants. Twenty-

seven (15.6%) participants were employed full time, 130 (75.1%) were not employed full time,

and employment data was missing for 16 (9.2%) participants. Data on primary diagnoses were

unavailable for three participants. By SCID-I, of 170 of the participants, 53 (30.6%) met criteria

for Major Depression Disorder, 49 (28.3%) met criteria for Bipolar Disorder, 36 (20.8%) met

criteria for Schizoaffective Disorder, and 24 (13.9%) met criteria for Schizophrenia. These data

are presented in Table 2.

Hypothesis 1: CATAT Inter-Rater Reliability

To determine if the CATAT is a reliable measure, intraclass correlations coefficients

(ICC) were calculated to determine the interrater reliability for TAT cards 1, 2, 3BM, 3GF, 4, 5,

6BM, and 13MF. Intraclass correlations coefficients for each TAT card using the CATAT

ranged from 0.765 to 0.955. Data are presented in Table 3. Intraclass correlation coefficients

were also calculated to measure overall and individual inter-rater reliability of the six

interpersonal scales. All six interpersonal scales together had an ICC of 0.907. The Dependency

scale had the highest inter-rater reliability (ICC = 0.841). Inter-rater reliability coefficients for

the other scales were as follows: Harmony/Conflict scale ICC = 0.821, Intimacy/Alienation

scale ICC = 0.794, Defiance/Oppositionality scale ICC = 0.718, Domination scale ICC = 0.726,

and Trust/Betrayal scale with the lowest ICC = 0.741. These results indicate that the CATAT is a reliable measure for each TAT scale as well as a reliable measure for overall interpersonal functioning. These data are presented in Table 4.

Hypothesis 1: CATAT Construct Validity

Bivariate correlations were conducted between the six interpersonal functioning scales of the CATAT (Trust/Betrayal, Intimacy/Alienation, Harmony/Conflict, Dependency, Domination, and Defiance/Oppositionality) and the YSQ-S3 EMS scales to assess construct validity. This analysis was done with 66 subjects, as the YSQ-S3 was introduced later in the process of data collection. There were significant relationships between the Trust/Betrayal scale and Pessimism/Worry (r = -.262) and Self Punitiveness (r = -.248). The Intimacy/Alienation scale was significantly correlated with Emotional Deprivation (r = -.258), Mistrust (r = -.276), and Pessimism/Worry (r = -.277). Lastly, there was a significant relationship between the Domination scale and the Self Punitive scale (r = .260). There were nine additional relationships that were only marginally significant. These results are presented in Table 4. Given the small number of relationships between CATAT interpersonal scales and the YSQ-S3 EMS scales, the results provide only partial support that the CATAT is a valid measure of interpersonal functioning.

Hypothesis 2: Overall Trauma and Interpersonal Functioning

A principal component analysis (PCA) of the CTQ and BBTS was conducted to provide a measure of overall trauma (Trauma_PC). The PCA of the CTQ and BBTS yielded a single component with an eigenvalue greater than 1 (Trauma_PC). This component had an eigenvalue of 3.83 and accounted for 55.52% of the variance. Factor loadings for each individual CTQ scale ranged from 0.845 to 0.704, with the BBTS High Betrayal and Low Betrayal scales having factor

loadings of 0.336 and 0.157 respectively. Factor loadings for Trauma_PC are presented in Table

6.

To identify significant relationships between overall experiences of childhood trauma and

adult interpersonal functioning as determined by the CATAT, interpersonal scales within the

CATAT were correlated with Trauma_PC. A significant relationship was found between

Trauma_PC and Intimacy/Alienation Scale (r = -0.191, p = .016). The relationship between

Trauma PC and Defiance/Oppositionality was found to be marginally significant (r = 0.132, p =

.098), while all other relationships were nonsignificant. Correlations are presented in Table 6.

Multiple linear regressions were then conducted with Trauma_PC as the dependent variable and

the CATAT interpersonal scales as independent variables. The regression equation was found to

be significant (F (6, 152) = 2.194, p = 0.047), with an R^2 of .080. The Intimacy/Alienation (Beta

= -0.361, p = 0.007) and Defiance Oppositionality (Beta = .240, p = 0.050) scales were found to

be significant independent predictors of overall trauma. These data are presented in Table 8.

Thus, the second hypothesis was only partially supported as only two

(Intimacy/Alienation and Defiance/Oppositionality) of the six CATAT Interpersonal scales were

associated with a composite measure of childhood trauma.

Hypothesis 3: Emotional Abuse and Interpersonal Functioning

To examine the independent relationship between emotional abuse and distinct areas of

interpersonal functioning, three multiple linear regression analyses were conducted. In Model 1

CTQ physical, sexual abuse and physical and emotional neglect were entered as covariates. In

model 2 emotional abuse was added to the variables in Model 1. Trust/Betrayal,

Intimacy/Alienation, and Dependency scales from the CATAT were entered respectively as

dependent variables in separate analyses. When assessing the relationship between emotional

abuse and CATAT Trust/ Betrayal, Model 1 was statistically nonsignificant, accounting for 1.2%

of the variance. When emotional abuse was added to Model 2, the predictive value of the model

reduced, accounting for only .05% of the variance (R^2 change = .000, p=.923). These results are

presented in Table 9.

When assessing the relationship between emotional abuse and CATAT Dependency,

Model 1 was also statistically non-significant, accounting for 1.6% of the variance. When

emotional abuse was added into Model 2, the predictive value of the model non-significantly

increased, accounting for 2.2 % of the variance (R^2 change = .006, p=.332). These data are

presented in Table 10.

In the third analysis, assessing the relationship between emotional abuse and CATAT

Intimacy/Alienation Model 1 was statistically non-significant, accounting for 3.4% of the

variance. When emotional abuse was added into Model 2, the predictive value of the model

significantly increased, accounting for 5.8% of the variance (R^2 change = .024, p =.046). The

regression equation for Model 2 was marginally significant (F (5,159) = 1.968, p = 0.086), with

emotional abuse (Beta, -.0252, p=.046) as a significant predictor of alienation. These results are

presented in Table 11.

Overall, these results indicate that childhood emotional abuse was significantly and

uniquely associated with TAT narratives with more themes of alienation. Therefore, the third

hypothesis was only partially supported as betrayal and domination were not found to be

significantly associated to childhood emotional abuse.

Exploratory Analyses

A robust literature demonstrates that childhood abuse has pervasive effects on adult

interpersonal functioning, and that this relationship can be understood through attachment and

object relations theories (Johnson et al., 1999; Ainsworth et al., 1978; Bowlby, 1977; Fairburn, 1952; Kernberg, 1984). Furthermore, projective measures, such as the TAT, have also been found to differentiate between abused and non-abused children through examining the unconscious internal working models embedded within narratives while avoiding typical self-report biases (Hardt & Rutter, 2004; Toth et al. 1997; Waldinger et al. 2001). However, the above results did not fully support our hypotheses, as overall childhood abuse was only significantly associated with TAT narratives with more themes of alienation and defiance and childhood emotional abuse was only associated with TAT narratives characterized by alienation. Therefore, additional analyses were conducted to gain better understanding of these unexpected results and to further explore the assessment and relationship of childhood trauma and maladaptive interpersonal functioning.

Childhood Trauma and Maladaptive Interpersonal Functioning

To confirm that there is a significant relationship between measures of overall trauma and maladaptive interpersonal functioning, bivariate correlations were conducted between Trauma-PC and the YSQ-S3 EMS scales. Trauma-PC was found to have significant relationships with seven EMS scales: Emotional Deprivation (r = .473), Mistrust (r = .394), Social Isolation/Alienation (r = .349), Defectiveness/Unlovability (r = .358), Vulnerability to Harm or Illness (r = .339), Emotional Inhibition (r = .251), and Pessimism/Worry (r = .439). These data are presented in Table 12.

To identify any relationships between specific forms of childhood trauma and maladaptive interpersonal functioning, bivariate correlations were conducted between the individual CTQ scales and YSQ-S3 EMS scales. Childhood emotional abuse was correlated with 10 YSQ-S3 EMS scales (r = 0.250 – 0.406), sexual abuse with 8 EMS scales (r = 0.255 – 0.403)

physical abuse and neglect with 7 EMS scales (r = 0.287 – 0.456; r = 0.265 – 0.467 respectively) and emotional abuse with 6 EMS scales (r = 0.261 – 0.462). These data are presented in Table 12.

These results confirm that overall childhood abuse has a pervasive impact on adult interpersonal functioning. The data also confirmed every subtype of childhood abuse to be associated with multiple forms of maladaptive interpersonal functioning. Of note, childhood emotional abuse was significantly related to the most types of maladaptive interpersonal functioning.

Extreme Case Design Analyses

CATAT interpersonal functioning and trauma.

The above results confirmed that childhood trauma is associated with maladaptive interpersonal functioning as measured by the YSQ-S3. Therefore, we re-evaluated this relationship using the interpersonal scales of the CATAT. To increase sensitivity and highlight potential differences between subject groups, an extreme case design (Feldman et al., 2009) was applied to the analysis of the CATAT interpersonal scales. Independent samples t-tests were conducted after removing the midrange values of the CATAT interpersonal scales, comparing only the top and bottom thirds of the distributions. For the Trust/Betrayal scale the cut off score was 26 for the top third and 23 for the bottom third. For the Intimacy/Alienation scale the cut off score was 24 for the top third and 22 for the bottom third. For the Harmony/Conflict scale the cut off scores was 27 for the top third and 23 for the bottom third. For the Dependency scale the cut off score was 13 for the top third and 11 for the bottom third. For the Domination scale, the cut off score was 13 for the top third and 10 for the bottom third. For the

Defiance/Oppositionality scale the cut off score was 12 for the top third and 10 for the bottom

third.

Using an alpha level of .05, independent-samples t-tests were conducted to compare CTQ

emotional, physical, and sexual abuse and emotional and physical neglect total scores across

participants with high (top third) and low (bottom third) scores on all six CATAT interpersonal

scales. There were significant differences in emotional (t = -2.51, p = 0.01), physical (t = - 2.40,

p = 0.02), and sexual (t = - 2.01, p = 0.05) abuse scores between the high and low

Defiance/Oppositionality groups. Examination of the group means indicated that participants in

the high Defiance/Oppositionality group endorsed greater levels of emotional, physical and

sexual abuse than did participants in the low Defiance/Oppositionality group. These data are

presented in Table 13.

There was a marginally significant difference in CTQ emotional abuse scores between

the top (intimacy) and bottom third (alienation) groups for the Intimacy/Alienation scale, with

participants in the bottom third group reporting more emotional abuse compared to participants

in the top third group. These data are presented in Table 14. There was also a marginally

significant difference in CTQ sexual abuse scores between the top and bottom third groups for

the Domination scale, with participants in the top third group reporting greater sexual abuse

compared to participants in the bottom third group. These data are presented in Table 15. No

significant differences in CTQ scores were found between the top and bottom third groups for

the Trust/Betrayal, Harmony/Conflict or Dependency scales.

In sum, significant differences were found in childhood emotional, physical, and sexual

abuse scores when comparing the high and low scoring groups on the CATAT

Defiance/Oppositionality scale. There were no significant differences between high and low

scoring groups for the other five interpersonal CATAT scales although Intimacy/alienation and Dependency scales were trending in this direction.

Emotional abuse and CATAT interpersonal functioning.

Extreme case design (Feldman et al., 2009) was also applied to the CTQ emotional abuse scale to increase sensitivity and highlight potential differences between subject groups by removing midrange values for emotional abuse. Using an alpha level of .05, six independent-samples t-tests were conducted to evaluate whether interpersonal functioning as measured by the CATAT differed significantly as a function of whether participants endorsed significant or minimal history of emotional abuse. The cut off score for the top third was 16 and 8 for the bottom third.

Using an alpha level of .05, independent-samples t-tests were conducted to compare the 6 CATAT interpersonal scores across participants with high (top third) and low (bottom third) CTQ emotional abuse scores. There were significant differences in Intimacy/Alienation (t = 3.10, p = 0.002), Harmony/Conflict (t = 2.04, p = 0.04), Domination (t = -2.11, p 0.04), and Defiance/Oppositionality (t = 2.60, p = 0.01) CATAT scores between the top third group and bottom third group of childhood emotional abuse scores. Examination of the group means demonstrated that participants in the high emotional abuse group had lower Intimacy/Alienation and Harmony/Conflict scores and higher Domination and Defiance/Oppositionality scores compared to participants in the low emotional abuse group.

In sum, the extreme case design analyses showed that patients who scored in the high group of emotional abuse received problematic scores on the CATAT Intimacy/Alienation, Harmony/Conflict, Domination, Defiance/Oppositionality but not on the Trust/Betrayal and Dependency Scales relative to patients who scored in the low emotional abuse group. In other

words, participants who endorsed significant experiences of childhood emotional abuse also had scores that reflect more themes of alienation, conflict, domination, and defiance/oppositionality in their TAT narratives when compared to participants with minimal experiences of emotional abuse. These data are presented in Table 19.

CHAPTER 5: DISCUSSION

While there is a robust literature that demonstrates that childhood abuse is a salient contributor to adult personality pathology, the identification of maltreatment remains a methodological problem that complicates this field of study. Therefore, the current study had three aims: 1) to investigate the utility of a new scoring system for the TAT, the CATAT (Cohen, 2016), as alternate method of assessing past experiences of childhood abuse; 2) to distinguish psychiatric inpatients with a history of childhood maltreatment from those without by identifying themes of maladaptive interpersonal functioning associated with childhood abuse within TAT narratives, and 3) to identify specific maladaptive interpersonal traits associated with childhood emotional abuse.

Hypothesis 1: Reliability and Validity of the CATAT

The CATAT was shown to be a reliable method of assessing overall and six facets of adult interpersonal functioning. There were only six statically significant correlations between the CATAT and the YSQ-S3 EMS scales. The CATAT Trust/Betrayal and Domination scales were associated with the YSQ-3 Pessimism/Worry (expectation that everything will turn out badly) and Self Punitiveness (one deserves and expects negative consequences for own imperfection) EMS scales. The CATAT Intimacy/Alienation scale was associated with the YSQ-3 Emotional Deprivation (other people are not going to meet one's emotional needs), Mistrust (other people will harm abuse and take advantage of one), and Pessimism/Worry EMS scales. Although the results suggest some construct validity, the results were surprisingly low.

It is important to note that correlations between the YSQ-S3 and the CATAT were performed with only 66 participants. There were nine relationships trending toward significance; therefore, it is possible CATAT's convergent validity might improve with a greater sample size.

Additionally, interpersonal functioning is a broad construct with many facets and methods of operationalization. The CATAT attempts to capture a multifaceted construct within six scales compared to the 18 scales of the YSQ-S3. It is possible that the operationalization of the CATAT interpersonal scales are too broad to fully capture all YSQ-S3 facets of interpersonal functioning. Additionally, the TAT is an implicit measure which elicits unconscious interpersonal themes and it is possible that it is not the most compatible with an explicit measure of personality which require participants to reflect on conscious interpersonal themes.

Lastly, the current evaluation of the CATAT's validity could have been affected by situational stress. Murray (1943) noted that TAT narratives may be more vulnerable to current mood and life situation. The data collection for this study took place on a psychiatric inpatient unit where participants were acutely ill and in an inherently stressful environment (Goldberg, McMaster, & Hamilton, 1990). A study by Cramer (2003) found that psychological stress increased the use of defenses in TAT narratives. It is possible that participants in the current study were more defended due to the stress of the environment and their illness when providing narratives. This possibility might account for less variation in the CATAT scores, which in turn impacts all the primary analyses for this study.

Hypothesis 2: Overall Childhood Abuse and Adult Interpersonal Functioning

The CATAT Intimacy/Alienation and Defiance/Oppositionality scales were found to be significant, independent predictors of overall childhood abuse. Further, the data indicates the Intimacy/Alienation scale has the potential to be a useful indicator of childhood abuse. The data demonstrates that participants with more experiences of childhood abuse tended to provide narratives with more themes of alienation on the TAT. This is consistent with the robust literature which demonstrates that survivors of childhood abuse often develop negative

expectations of others which increases the fear of intimacy. (Fairbairn, 1952; Kernberg, 1984; Pike, Kretschmer & Dunn, 2009). It is possible that the CATAT Intimacy/Alienation scale was more sensitive to overall childhood abuse because it potentially captures this fear of intimacy related to internalized negative views of others. Further, the Defiance/Oppositionality scale was, to a lesser extent, a significant independent predictor of overall childhood abuse. This finding is unsurprising as survivors of childhood abuse also tend to have significant difficulties with trusting others and consequently may have a harder time being compliant others' demands (Fairbairn, 1952; Kernberg, 1984 Pike, Kretschmer & Dunn, 2009).

Overall, the second hypothesis was partially supported in that CATAT Intimacy/Alienation scale is a possible method to assess for history of trauma. It is surprising that the other four CATAT interpersonal scales were not found to be related to childhood abuse, given the research on its pervasive effect on multiple aspects of interpersonal functioning. It is possible that the environment (i.e. inpatient unit) may have highlighted certain interpersonal themes. For example, it is possible that being on a locked inpatient unit where participants could not leave at will elicited more themes of defiance and oppositionality. Another example is that there is an emphasis on the patient's mental illness, impairment, and the associated stigma against mental illness on inpatient units which may have emphasized feelings of otherness, ineffectiveness and alienation. Alternatively, the results could simply indicate that childhood abuse is particularly damaging to the capacity to engage and maintain relationships, possibly beyond other areas of interpersonal functioning, in an inpatient setting.

Hypothesis 3: Childhood Emotional Abuse and Interpersonal Functioning

The third hypothesis was aimed at exploring if childhood emotional abuse could be identified through TAT narratives with more themes of betrayal, alienation, and domination. The data

indicated that emotional abuse was only uniquely related to TAT narratives with more themes of alienation. Research indicates that emotional abuse can lead to internal working models in which individuals believe that they deserved to be punished and that others are not trustworthy (Messman-Moore & Coates, 2007). Although these beliefs are also associated with the development of a fear of intimacy, it was also expected that these beliefs would also contribute to more themes of betrayal and domination in TAT narratives.

Research has indicated that survivors of childhood emotional abuse tend to have a shame-based perception of themselves (Harvey, Dorahy, Vertue, & Duthie, 2012). This negative attribution style suggests that there is more of an emphasis on the self, and less of a focus on the other. This in itself may lead to feelings of alienation as people who are very shame-prone are often avoidant of relationships, leading them to feel alienated. This is also consistent with Cohen et al.'s (2014) findings which indicated that childhood emotional abuse was predictive of Cluster C disorders (e.g., avoidant personality disorder) in adulthood. Thus, participants with histories of emotional abuse might be more likely to internalize blame and less likely to produce narratives where other people are acting aggressively, betraying or dominating the protagonist. In sum, this study suggests that the CATAT Intimacy/Alienation scale may have the potential, with further development, to pick up childhood emotional abuse in an adult inpatient population.

Exploratory Analyses

Additional analyses were conducted to gain better understanding of the unexpected results and to further explore the assessment and relationship of childhood trauma and maladaptive interpersonal functioning. These secondary analyses provided further evidence that overall childhood abuse has a pervasive impact on adult interpersonal functioning. Extreme case design was employed to determine if there would be differences in childhood trauma scores

between people who scored in the top and bottom third of the six CATAT interpersonal scales. Only one (Defiance/Oppositionality) of the six scales had significant differences when emotional, physical, and sexual abuse scores were compared between the top and bottom third of the distribution. Thus, it is possible that the CATAT defiance and/or oppositionality scale has the potential to indicate a history of childhood abuse. Unexpectedly, the relationship between childhood abuse and Intimacy/Alienation reduced as there was only one marginally significant difference between the high and low groups when compared on emotional abuse scores. It is likely that the power was significantly reduced as a result of removing the mid-range scores.

The secondary analyses also demonstrated that childhood emotional abuse was significantly related to the most types of EMS scales, which confirms that emotional abuse is particularly detrimental to adult interpersonal functioning. The results indicated that participants with more severe histories of emotional abuse were also likely to have TAT narratives with more themes of alienation, conflict, domination, and/or defiance compared to participants with no emotional abuse history. This finding is consistent with the literature which has demonstrated that individuals with emotional abuse histories endorse more loneliness, isolation, and mistrust in their relationships, as well as higher rates of interpersonal conflict individuals without a history of emotional maltreatment (Reyome, 2010). The difference between the results of the primary and secondary analyses could be due to the nature of the population. A recent study Parsaik, Abdelgawad, Chotalia, Lane, and Pigott (2017) found that out of 167 inpatients all endorsed experiencing at least one type of childhood trauma and 71% endorsed emotional abuse. It can be argued that there is more prevalence of emotional abuse in a psychiatric inpatient setting, and therefore less variation in experiences of childhood emotional abuse in the primary analyses.

Thus, the extreme case design heightened sensitivity by increasing variation in emotional abuse scores.

Limitations

The results from this study need to be taken into consideration in regard to multiple limitations. The first major limitation is related the use of a novel TAT scoring system to assess for interpersonal functioning. The CATAT was not fully validated in this study which means that the results must be interpreted with caution. The second limitation is that this study was conducted with a psychiatric inpatient population which limits the generalizability of the results. As previously mentioned the participants were acutely ill and in a stressful environment which could have impacted engagement, reporting of childhood abuse, activation and salience of early maladaptive schemas, and creating stories. All these factors could have negatively impacted the analyses. Lastly, the third limitation is related to the sample sizes. Some analyses were done with small sample sizes because of missing data, measures that were introduced later into data collection, and the use of extreme case design. This, once again, limits the generalizability, as well as the power/significance of the results.

Future Directions

The CATAT was found to reliably measure interpersonal functioning but requires further research and development to achieve full construct validity. It will be particularly important to re-evaluate and operationalize the underlying constructs of the CATAT interpersonal functioning scales. Doing so will hopefully assist with a more target and accurate evaluation of the CATAT construct validity. It will also be useful to evaluate the utility of the CATAT with outpatient and community populations as it will also help to improve operationalization of scales. It would also

be interesting to replicate this study with other populations to discover what/if other aspects of interpersonal functioning might be impacted by childhood abuse.

Conclusion

In sum, this study found that the CATAT has the potential to be tool for assessing childhood abuse in inpatient populations but requires further development. Particularly, the CATAT demonstrated the most potential to assess for childhood emotional abuse. Of course, these findings come with limitations. Overall history of childhood trauma was only indicated with TAT narratives characterized by alienation and defiance. Emotional abuse history was indicated when TAT narratives have more themes of alienation, conflict, and domination.

Table 1: CATAT Scoring Example

TAT CARD	STORY	Trust - Betrayal	Intimacy - Alienation	Harmony- Conflict	Dependency	Domination	Defiance
1	This is about a boy named John who grew up in New Jersey. His parents are lawyers and he went to a boarding school. He was upset because his parents were never there for him. His only love was the violin so he practiced every day. He and his friends formed a small orchestra together and every time he was sad he would take out his violin and think about it.	2	2	2	1	2	1
2	There was a girl named Sally from Oklahoma and she had a husband named Randy and he was always out working with the horses. Sally was a student she felt that he wasn't there for her she felt alone but felt she needed someone by her side. She always yearned for her husband but he was always busy. She wanted to move to NYC to have a new life. She didn't want 10 kids and a farm so that's what she wanted. Future: eventually she breaks up with her husband and goes by herself to pursue her dream.	2	1	1	1	1	1
3 BM	In Madrid, Spain there was a young boy named Pedro who had a deaf father and Pedro was blind and he felt like communication with the outside world was impossible, but he kept going strong. This was a picture of his boarding school and he wanted to achieve greater things and even despite his problems he always was going to get ahead in life. His father was helping him, teaching him how to function with everyday society. With those hopes he wants to become a dr. He wants to move to England and buy a house, and they will.	4	3	4	2	1	1
3 GF	This is a woman named Agatha and she lost her husband. She was opening the door hoping to see her husband but he wasn't there. She felt like her life came to end, but she knew that she had to carry on b/c she had 3 kids, her husband's death had changed her entire life, God will help her everything will turnout for the best.	3	4	3	2	1	1
4	This is a couple named Audrey and Ernie. Audrey was a stylist and Ernie was a hair model and she wanted him to be closer to her, but he was always in his own world and she felt like he was close but so far away, she wanted him to be with her to help her grow, but he was just aloof and only cared about his hair and his females fans. Most likely they'll stay together, but their marriage will drift apart.	3	2	2	2	2	1

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		Trust	Intimacy	Harmony	Dependency	Domination	Defiance
5	In the early 1900s, Agatha Bonsfield had a granddaughter named Trudy and she was always checking up on her b/c Trudy was a hooligan so she was looking around looking for Trudy. She gets a telegram that Trudy shoplifted from a grocery store and she ran away from the police and she was stunned her granddaughter was so mischievous at 12, that she would do such a thing. When she came back 2 days later, Trudy packed up her things and left at age 12.	1	3	2	1	1	3
6 BM	In the 1940s a man named Elvis lived with his grandmother Gertrude and he was wondering why she was always depressed and wondered why. He knew she had deaths, divorce and financial problems in her family. But he always stood by her side, he never married b/c he wanted to have time with her and he realized that there was no woman in the world more precious than his mother and he believed he was the cornerstone of her existence.	5	4	4	3	1	1
7 GF	There were two girls Liat and Lydia, Hassidic girls from the Lower East Side of Manhattan. Liat was 12 and she was being prepared for marriage and she thought it was out of the question at that age, but the other girl was telling her to make sure it's the right man and your old enough, do whatever your heart tells you to do b/c you might be unhappy later in life, don't let any man change that, b/c in the end it's not worth it. In the end, Liat did that and she was a successful scientist.	4	4	3	1	1	1
13 MF	Broken, devastated, and upset, Wilfred walked into the door and saw his wife there. He knew he was just betrayed and he was horrified by the betrayal horrified by the lack of loyalty, indecencies and immoralities, he wasn't angry he was hurt so he just stood there (in that position in the picture) had no clue what to do. He just left, had to get away. He leaves—this is best thing. I don't want to but I have to b/c she'll hurt me.	1	2	2	2	1	1

Scoring Key

Trust vs. Betrayal: 1= High Betrayal, 2 = Betrayal, 3 = Neutral, 4 = Trust, 5= High Trust

Intimacy vs. Alienation: 1= High Alienation, 2 = Alienation, 3 = Neutral, 4 = Intimacy, 5= High Intimacy

Harmony vs. Conflict: 1= High Conflict, 2 = Conflict, 3 = Neutral, 4 = Harmony, 5= High Harmony

Dependency: 1 = low, 2 = moderate, 3 = high

Domination: 1 = low, 2 = moderate, 3 = high

Defiance/Oppositionality: 1 = low, 2 = moderate, 3 = high

Table 2: Participant Demographics

	N (%)
Gender	
Female	100 (57.8)
Male	56 (32.4)
Missing	17 (9.8)
Ethnicity	
European American	65 (37.6)
African American	37 (21.4)
Hispanic	51 (29.5)
Missing	20 (11.5)
Employed	
Full-time	27 (15.6)
Not full time	130 (75.1)
Missing	16 (9.2)
Axis I Diagnoses	
MDD	53 (30.6)
Bipolar	49 (28.3)
Schizoaffective	36 (20.8)
Schizophrenia	24 (13.9)
Other	8 (4.6)
Missing	3 (1.7)

Table 3: CATAT Interclass Correlation Coefficients for Individual TAT Cards

TAT Card	N	ICC Average Measure
1	208	.948
2	224	.920
3BM	32	.765
3GF	48	.955
4	48	.927
5	48	.841
6BM	48	.946
7GF	48	.887
13MF	48	.911

N = total ratings used for analysis

Table 4: CATAT Interclass Correlation Coefficients for Interpersonal Scales

CATAT Scale	N	ICC Average Measure
All Interpersonal Scales	282	.907
Trust/Betrayal	47	.741
Intimacy/Alienation	47	.794
Harmony/Conflict	47	.821
Dependency	47	.841
Domination	47	.726
Defiance/Oppositionality	47	.718

N = total ratings used for analysis

Table 5: Correlations between CATAT Interpersonal Scales and YSQ-S3 EMS Scales

	Trust/ Betrayal	Intimacy/ Alienation	Harmony/ Conflict	Dependency	Domination	Defiance/ Oppositionality
Emotional Deprivation	-.232#	-.258*	-.147	.200	.127	.094
Abandonment	-.087	-.169	-.130	.057	.073	.040
Mistrust	-.215#	-.276*	-.222#	.054	.185	.075
Social Isolation/Alienation	-.165	-.219#	-.060	.122	.137	.094
Defectiveness/Unlovability	-.088	-.077	-.008	.061	.006	-.114
Failure to Achieve	-.021	-.016	.100	.128	-.109	-.192
Practical Incompetence/Dependence	.026	.078	.119	.000	-.064	-.186
Vulnerability to Harm or Illness	.023	-.039	.063	-.041	-.077	-.205#
Enmeshment	-.180	-.181	-.129	-.133	-.126	-.171
Subjugation	-.037	-.105	-.038	.036	.090	.020
Self-Sacrifice	-.140	-.129	-.092	.120	.205#	.204
Emotional Inhibition	-.133	-.166	-.116	.068	.152	-.007
Unrelenting Standards	-.129	-.142	-.090	.044	.107	.201
Entitlement/Superiority	-.060	.063	.024	-.120	-.133	-.111
Insufficient Self Control/Self Discipline	.068	.227#	.225#	-.110	-.107	-.040
Admiration/Recognition-seeking	-.154	-.045	-.117	-.003	.104	.023
Pessimism/Worry	-.262*	-.277*	-.198	.096	.134	-.058
Self-Punitiveness	-.248*	-.201	-.190	.214#	.260*	.167
YSQ-S3: Total Score	-.166	-.162	-.076	.079	.067	-.019

Marginally significant at the >.1 level; * Significant at the .05 level; level; N = 66

Table 6: Principal Components analysis of Trauma-PC

	Component	
CTQ Subscale	1	2
Emotional Abuse	.845	.223
Physical Abuse	.844	.140
Sexual Abuse	.615	.373
Emotional Neglect	.737	.162
Physical Neglect	.704	.359
BBTS Scale		
High Betrayal	.336	.834
Low Betrayal	.157	.928
Initial Eigenvalues	3.89	1.01
Initial % of variance	55.51	14.49
Postrotation Eigenvalues	2.98	1.92
Postrotation % of variance	42.59	27.42

Table 7: Correlations between Trauma PC and CATAT Interpersonal Scales

	Trauma PC
Trust/Betrayal	-.105
Intimacy/Alienation	-.191*
Harmony/Conflict	-.045
Dependency	-.033
Domination	.063
Defiance/Oppositionality	.132#

N = 159; * Significant at the .05 level (2-tailed); # Marginally significant at the <.1 level

Table 8: Linear regressions for Trauma PC and CATAT Interpersonal Scales

Model Summary				
R	R2	Adjusted R2	F	p
.282	.080	.043	2.194	.047*

	Model 1				
CATAT Interpersonal Scale	B	SE B	Beta	t	p
Trust/Betrayal	.013	.040	.046	.332	.741
Intimacy/Alienation	-.110	.040	-.361	-2.740	.007**
Harmony/Conflict	.050	.031	.198	1.600	.112
Dependency	-.033	.038	-.069	-.864	.389
Domination	-.60	.055	-.147	-1.065	.275
Defiance/Oppositionality	.128	.065	.240	1.978	.050*

* Significant at the .05 level; ** Significant at the .01 level

Table 9: Multiple Linear Regression for Emotional Abuse and CATAT Trust/Betrayal Scale

Model Summary						
	R	R2	Adj. R2	R2 Change	F	p
Model 1	.189	.036	.012	.036	1.479	.211
Model 2	.189	.036	.005	.000	1.178	.323

CTQ Scale	Model 1					Model 2				
	B	SE B	Beta	t	p	B	SE B	Beta	t	p
Physical Abuse	-.089	.059	-.162	-1.514	.132	-.087	.064	-.157	-1.347	.180
Sexual Abuse	.025	.047	.049	.526	.599	.026	.051	.053	.523	.602
Emotional Neglect	-.086	.057	-.145	-1.494	.137	-.084	.062	-.141	-1.352	.178
Physical Neglect	.124	.084	.158	1.485	.139	.124	.084	.158	1.482	.140
Emotional abuse						-.007	.069	-.012	-.097	.923

Table 10: Multiple Linear Regression for Emotional Abuse and CATAT Dependency Scale

Model Summary						
	R	R2	Adj. R2	R2 Change	F	p
Model 1	.126	.016	-.009	2.102	.645	.631
Model 2	.147	.022	-.009	2.103	.705	.621

	Model 1					Model 2				
CTQ Scale	B	SE B	Beta	t	p	B	SE B	Beta	t	p
Physical Abuse	-.046	.037	-.137	-1.263	.208	-.062	.040	-.182	-1.545	.124
Sexual Abuse	.026	.029	.085	.891	.374	.014	.031	.047	.462	.645
Emotional Neglect	-.017	.36	-.046	-.470	.639	-.030	.038	-.083	-.792	.430
Physical Neglect	.052	.052	.106	.992	.323	.051	.052	.104	.973	.332
Emotional abuse						.042	.043	.124	.972	.332

Table 11: Multiple Linear Regression for Emotional Abuse and CATAT Intimacy/Alienation Scale

Model Summary						
	R	R2	Adj. R2	R2 Change	F	p
Model 1	.185	.034	.010	.034	1.424	.228
Model 2	.241	.058	.029	.024	1.968	.086#

	Model 1					Model 2				
CTQ Scale	B	SE B	Beta	t	p	B	SE B	Beta	t	p
Physical Abuse	-.064	.056	-.121	-1.133	.259	-.015	.061	-.029	-.253	.800
Sexual Abuse	-.020	.045	-.042	-.447	.655	.016	.048	.034	.334	.739
Emotional Neglect	-.047	.055	-.083	-.856	.394	-.004	.058	-.008	-.073	.942
Physical Neglect	.022	.080	.029	.275	.784	.025	.079	.033	.316	.753
Emotional abuse						-.131	.065	-.252	-2.010	.046*

* Significant at the .05 level (2-tailed); # Marginally significant at the >.1 level

Table 12: Correlations between CTQ Scales and Trauma PC

YSQ-S3 EMS Scales	Emotional abuse	Physical abuse	Sexual abuse	Emotional neglect	Physical neglect	Trauma PC
Emotional Deprivation	.406**	.449**	.342**	.462**	.332**	.473**
Abandonment	.211#	.189	.157	.074	.230#	.220#
Mistrust	.366**	.413**	.338**	.238#	.418*	.394**
Social Isolation/Alienation	.403**	.295*	.202	.264*	.316*	.349**
Defectiveness/Unlovability	.348**	.332**	.323**	.314	.265*	.358**
Failure to Achieve	.180	.185	.190	.183	.182	.195
Practical Incompetence/Dependence	.095	.096	.080	.148	.130	.151
Vulnerability to Harm or Illness	.301*	.375**	.329**	.261*	.356**	.339**
Enmeshment	.188	.193	.373**	.101	.061	.128
Subjugation	.278*	.287*	.255*	.181	.278*	.265*
Self-Sacrifice	.282*	.231#	.173	.107	.263	.247#
Emotional Inhibition	.247*	.238#	.172	.262*	.249*	.251*
Unrelenting Standards	.125	.022	.012	-.067	.125	.081
Entitlement/Superiority	.036	.049	.125	.042	.131	.058
Insufficient Self Control/Self Discipline	.124	.119	.030	.140	.152	.109
Admiration/Recognition-seeking	-.009	-.007	.079	-.043	-.015	-.059
Pessimism/Worry	.374**	.456	.278*	.374**	.467**	.439**
Self-Punitiveness	.250*	.135	.109	.085	.105	.162
YSQ-S3: Total Score	.347**	.327**	.296*	.267*	.348**	.342**

Marginally significant at the <.1 level; * Significant at the .05 level; ** Significant at the .01 level

Table: 13: Extreme Case Design – T-Test Defiance/Oppositionality with CTQ

	Group Statistics				Levene's Test for Equality of Variances			t-test for Equality of Means		
	Defiance/Oppositionality Groups	N	Mean	SD		F	Sig.	t	df	Sig.
Emotional Abuse	Bottom Third (low defiance/oppositionality)	70	11.43	5.847	Equal variances assumed	3.917	.050	-2.526	131	.013
	Top Third (high defiance/oppositionality)	63	14.21	6.832	Equal variances not assumed			-2.505	122.751	.014*
Physical Abuse	Bottom Third (low defiance/oppositionality)	70	9.67	5.941	Equal variances assumed	3.927	.050	-2.417	130	.017
	Top Third (high defiance/oppositionality)	62	12.34	6.741	Equal variances not assumed			-2.398	122.533	.018*
Sexual Abuse	Bottom Third (low defiance/oppositionality)	70	8.97	6.476	Equal variances assumed	7.926	.006	-2.031	130	.044
	Top Third (high defiance/oppositionality)	62	11.52	7.907	Equal variances not assumed			-2.007	118.151	.047*
Emotional Neglect	Bottom Third (low defiance/oppositionality)	70	12.40	5.575	Equal variances assumed	1.355	.247	-.562	131	.575
	Top Third (high defiance/oppositionality)	63	12.98	6.402	Equal variances not assumed			-.558	123.729	.578
Physical Neglect	Bottom Third (low defiance/oppositionality)	70	9.23	4.146	Equal variances assumed	1.589	.210	-.429	130	.668
	Top Third (high defiance/oppositionality)	62	9.56	4.840	Equal variances not assumed			-.425	120.908	.671

* Significant at the .05 level

Table 14: Extreme Case Design – T-Test CATAT Intimacy/Alienation with CTQ

	Group Statistics				Levene's Test for Equality of Variances			t-test for Equality of Means		
	Intimacy/Alienation	N	Mean	SD		F	Sig.	t	df	Sig.
Emotional Abuse	Bottom Third (Alienation)	77	13.39	6.606	Equal variances assumed	.375	.541	1.665	154	.098#
	Top Third (Intimacy)	79	11.68	6.193	Equal variances not assumed			1.663	152.756	.098
Physical Abuse	Bottom Third (Alienation)	76	11.25	6.701	Equal variances assumed	4.446	.037	1.300	153	.196
	Top Third (Intimacy)	79	9.95	5.733	Equal variances not assumed			1.296	147.490	.197
Sexual Abuse	Bottom Third (Alienation)	76	10.59	7.358	Equal variances assumed	1.278	.260	.874	152	.384
	Top Third (Intimacy)	78	9.59	6.874	Equal variances not assumed			.873	150.671	.384
Emotional Neglect	Bottom Third (Alienation)	77	12.77	6.345	Equal variances assumed	4.032	.046	.881	154	.380
	Top Third (Intimacy)	79	11.94	5.386	Equal variances not assumed			.879	148.749	.381
Physical Neglect	Bottom Third (Alienation)	75	9.25	4.830	Equal variances assumed	2.198	.140	.403	152	.687
	Top Third (Intimacy)	79	8.97	3.697	Equal variances not assumed			.401	138.546	.689

Marginally significant at the >.1 level; * Significant at the .05 level

Table 15: Extreme Case Design – T-Test CATAT Domination with CTQ

	Group Statistics				Levene's Test for Equality of Variances			t-test for Equality of Means		
	Domination	N	Mean	SD		F	Sig.	t	df	Sig.
Emotional Abuse	Bottom Third (low domination)	53	12.34	6.33	Equal variances assumed	.326	.569	-1.230	109	.221
	Top Third (high domination)	58	13.84	6.53	Equal variances not assumed			-1.232	108.606	.221
Physical Abuse	Bottom Third (low domination)	53	10.47	6.27	Equal variances assumed	.364	.548	-.972	108	.333
	Top Third (high domination)	57	11.65	6.42	Equal variances not assumed			-.973	107.743	.333
Sexual Abuse	Bottom Third (low domination)	53	8.83	6.39	Equal variances assumed	4.235	.042	-1.794	109	.076#
	Top Third (high domination)	58	11.22	7.55	Equal variances not assumed			-1.808	108.383	.073
Emotional Neglect	Bottom Third (low domination)	53	12.53	5.27	Equal variances assumed	1.533	.218	.261	109	.794
	Top Third (high domination)	58	12.24	6.21	Equal variances not assumed			.263	108.420	.793
Physical Neglect	Bottom Third (low domination)	53	9.55	4.27	Equal variances assumed	.087	.768	.418	107	.677
	Top Third (high domination)	56	9.20	4.47	Equal variances not assumed			.419	106.990	.676

Table 16: Extreme Case Design – T-Test for CATAT Trust/Betrayal Scale and CTQ

	Group Statistics				Levene's Test for Equality of Variances			t-test for Equality of Means		
	Trust/Betrayal Scale	N	Mean	SD		F	Sig.	t	df	Sig.
Emotional Abuse	Bottom Third (Betrayal)	73	13.51	6.702	Equal variances assumed	1.125	.291	1.192	134	.235
	Top Third (Trust)	63	12.19	6.077	Equal variances not assumed			1.201	133.659	.232
Physical Abuse	Bottom Third (Betrayal)	72	11.28	6.733	Equal variances assumed	4.321	.040	1.186	133	.238
	Top Third (Trust)	63	9.98	5.821	Equal variances not assumed			1.197	132.984	.233
Sexual Abuse	Bottom Third (Betrayal)	73	11.15	7.610	Equal variances assumed	1.091	.298	.783	133	.435
	Top Third (Trust)	62	10.15	7.227	Equal variances not assumed			.786	131.320	.433
Emotional Neglect	Bottom Third (Betrayal)	73	13.03	6.453	Equal variances assumed	4.959	.028	1.622	134	.107
	Top Third (Trust)	63	11.37	5.329	Equal variances not assumed			1.645	133.757	.102
Physical Neglect	Bottom Third (Betrayal)	71	9.21	4.545	Equal variances assumed	1.192	.277	-.147	132	.883
	Top Third (Trust)	63	9.32	3.711	Equal variances not assumed			-.149	131.127	.882

Table 17: Extreme Case Design – T-Test for CATAT Harmony/Conflict and CTQ

	Group Statistics				Levene's Test for Equality of Variances			t-test for Equality of Means		
	Harmony/Conflict	N	Mean	SD		F	Sig.	t	df	Sig.
Emotional Abuse	Bottom Third (Conflict)	58	13.31	6.535	Equal variances assumed	.187	.666	1.178	122	.241
	Top Third (Harmony)	66	11.95	6.269	Equal variances not assumed			1.175	118.507	.242
Physical Abuse	Bottom Third (Conflict)	57	10.56	6.285	Equal variances assumed	.507	.478	.110	121	.913
	Top Third (Harmony)	66	10.44	6.036	Equal variances not assumed			.109	116.865	.913
Sexual Abuse	Bottom Third (Conflict)	57	10.09	7.434	Equal variances assumed	.579	.448	.435	120	.665
	Top Third (Harmony)	65	9.52	6.906	Equal variances not assumed			.433	115.135	.666
Emotional Neglect	Bottom Third (Conflict)	58	12.48	6.432	Equal variances assumed	3.113	.080	.870	122	.386
	Top Third (Harmony)	66	11.56	5.367	Equal variances not assumed			.860	111.485	.392
Physical Neglect	Bottom Third (Conflict)	56	8.61	3.962	Equal variances assumed	.002	.963	-.926	120	.356
	Top Third (Harmony)	66	9.26	3.784	Equal variances not assumed			-.922	114.860	.358

Table 18: Extreme Case Design – T-Test CATAT Dependency with CTQ

	Group Statistics				Levene's Test for Equality of Variances			t-test for Equality of Means		
	Dependency	N	Mean	SD		F	Sig.	t	df	Sig.
Emotional Abuse	Bottom Third (low dependency)	66	12.06	5.989	Equal variances assumed	.103	.749	-.590	132	.556
	Top Third (high dependency)	68	12.68	6.097	Equal variances not assumed			-.590	131.980	.556
Physical Abuse	Bottom Third (low dependency)	66	10.48	5.913	Equal variances assumed	.322	.572	.287	131	.775
	Top Third (high dependency)	67	10.19	5.772	Equal variances not assumed			.287	130.798	.775
Sexual Abuse	Bottom Third (low dependency)	65	9.57	6.257	Equal variances assumed	5.176	.025	-.595	130	.553
	Top Third (high dependency)	67	10.30	7.732	Equal variances not assumed			-.596	125.980	.552
Emotional Neglect	Bottom Third (low dependency)	66	12.53	5.771	Equal variances assumed	.197	.658	.331	132	.741
	Top Third (high dependency)	68	12.21	5.560	Equal variances not assumed			.331	131.406	.741
Physical Neglect	Bottom Third (low dependency)	66	8.88	3.865	Equal variances assumed	1.853	.176	-.622	131	.535
	Top Third (high dependency)	67	9.33	4.446	Equal variances not assumed			-.623	129.011	.535

Table 19: Extreme Case Design – T-Test CTQ Emotional Abuse with CATAT Interpersonal Scales

	Group Statistics				Levene's Test for Equality of Variances			t-test for Equality of Means		
	Emotional Abuse	N	Mean	SD		F	Sig.	t	df	Sig.
Trust/Betrayal	Bottom Third (low emotional abuse)	57	24.72	3.519	Equal variances assumed	1.181	.279	1.134	114	.259
	Top Third (high emotional abuse)	59	23.97	3.629	Equal variances not assumed			1.135	113.998	.259
Intimacy/Alienation	Bottom Third (low emotional abuse)	57	23.96	3.076	Equal variances assumed	.254	.615	3.101	114	.002
	Top Third (high emotional abuse)	59	22.10	3.382	Equal variances not assumed			3.106	113.593	.002**
Harmony/Conflict	Bottom Third (low emotional abuse)	57	25.75	3.350	Equal variances assumed	1.498	.224	2.037	114	.044
	Top Third (high emotional abuse)	59	24.20	4.712	Equal variances not assumed			2.049	104.851	.043*
Dependency	Bottom Third (low emotional abuse)	57	12.19	2.191	Equal variances assumed	.000	.983	-.117	114	.907
	Top Third (high emotional abuse)	59	12.24	1.897	Equal variances not assumed			-.116	110.510	.908
Domination	Bottom Third (low emotional abuse)	57	11.49	1.983	Equal variances assumed	4.169	.043	-2.096	114	.038*
	Top Third (high emotional abuse)	59	12.41	2.660	Equal variances not assumed			-2.107	107.199	.037
Defiance/ Oppositionality	Bottom Third (low emotional abuse)	57	10.79	1.461	Equal variances assumed	6.607	.011	-2.584	114	.011*
	Top Third (high emotional abuse)	59	11.63	1.982	Equal variances not assumed			-2.597	106.641	.011

* Significant at the .05 level; ** Significant at the .01 level

Appendix A:
CATAT Intimacy vs. Alienation Scoring Manual for
TAT cards 1, 2, 3BM, 4, 5, 6BM, 7GF, and 13MF

TAT CARD 1

This scale rates the extent to which the story reflects themes of alienation, isolation, and disconnection vs. intimacy, warmth, and mutual support. Being alone is not equal to being alienated unless it distinctly implicates a distant or strained relationship or implies a lack of supporting relationships.

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Level 1 (High Alienation):

At level 1, the narrative emphasizes lack of interaction and connection, with clear signs of alienation. There is little to no mitigation of the alienation with signs of intimacy, empathy or connection. The character is portrayed as isolated, alone, lonely, with the narrative specifically emphasizing alienation, and not just conflict, abuse or betrayal.

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31. This is a violin he has. Poor child. Okay. Once upon a time there was this family of great musicians and a father wanted his son to also play an instrument. It didn't have to be the same instrument as he played, just as long as it was in instrument. But the little boy doesn't know how, he wants to but can't get the hang of it. And also he feels like its being forced on him, something he doesn't even want to do. Then he's sitting there like man I don't want to do this, but I will just to please the family. Father or could be the mother. Whats going to happen is, hes going to get angry an he's not going to do it because its being forced on him. He's going to feel really messed up inside. The way, because of the fact they're pushing it on him, its going to make him depressed and angry. Depressed because he's not going to know how to deal with it.

83. Can I tell you a real story? Okay, this reminds me of a story where the boy has no friends, he's alone and he met a friend in school and decides to take that new friend to the library after school with him. When he gets to his home he finds that his mother is stumbling out of a bar and he had to tell that friend to go on to the library himself and he was left taking care of his mother who he knew to be an alcoholic and I don't know and he continued to grow up to be a loner. He is feeling very upset, he's a loner and could never make friends and even when he did make friends, situations came up where those friends turned their backs on him. This is going to tell a lot about me. Mother doesn't protect child. Child has to care for mother who is an alcoholic. Child is sad and has difficulty making friends. Child is embarrassed by mother.

93. A guy is thinking. The child is thinking, I think he's depressed. Thinking about something, he's very depressed, thinking about his familys divorce. He's sad. That's t. Thinking about concentrating, what to do about life.

96. I'm so terrible at this. You want me to think about it or just say off the top of my head. I don't know what to say. Basically I was thinking that he was upset that he wasn't able to play, is this a violin? Yeah it does look like a violin. It looks like he's upset that he can't play his violin because his father punished him. For something he did. Now he's sad that he can't play his violin.

Level 2 (Alienation):

The themes of disconnection and alienation are notable but are mitigated to some degree by resolution of conflict or some indication of closeness, intimacy, empathy or compassion. Alternatively, depiction of alienation is less prominent, intense, vivid or explicit than at level 1. Alienation is depicted as mild, without affective intensity or portrayed in vague terms, without detail. If there is evidence of intimacy, themes of alienation predominate over intimacy.

60. Little boy who obviously his father and mother want him to learn to play the violin. He's tired and wishes he could play with his little friends. He seems sad and tired. <u>Nothing worse than being forced to do things that you don't want to do. Wants better control of his life,</u> wants to do kid stuff. Looks bored and tired. Reminds me of me in elementary school. <u>Daydreaming, good way to get away from reality and pain. He gets used to it and has no choice and becomes a great violinist except he doesn't get to do kid stuff. He misses being a kid.</u>

61. Back in the 1800's a 6 year old boy's parents wanted him to learn to play the violin but he finds it very boring and does not like it. <u>His parents always put it in front of him and that makes him very upset because they did not listen to him.</u> He is very frustrated because he does not want to play the violin and he looks at it like he really dislikes it even though he really enjoys hearing the concerts.He did not play as well as his parents wanted him to and he couldn't live up to their standards. <u>He is going to obey them and please them but then he is older he will rebel and play poorly.</u> He will not play classical music like his parents want him to. He is very tired of playing so much.

93. A guy is thinking. The child is thinking, I think he's depressed. Thinking about something, he's very depressed, <u>thinking about his familys divorce</u>. He's sad. That's it. Thinking about concentrating, what to do about life.

107. A boy is bored with his violin lesson. I wonder what anyone else would make of this because he doesn't look happy. Its faded but it looks like a smile. His instructor is not great. Maybe he plays but doesn't think he's good at it. <u>Maybe he doesn't get enough support. Maybe his parents put pressure on him.</u> You know, like Eddie Vedder. He had a rough childhood. Do you know about Eddie Vedder? How old are you? Maybe, why do I have to play this stupid violin? I can't relate to him. Maybe if he was Asian, no because I always wanted to play an instrument. Maybe if I was spoiled I wouldn't want to play anymore. He either plays well or he stinks at it or will excel in something else.

Level 3 (Neutral):

At level 3, stories depict neither alienation nor intimacy. Relationships are neutral or peripheral to the story. There may be conflict but this does not necessarily indicate

alienation if the conflict is circumscribed and does not imply lack of empathy. Alternatively, the character may be depressed or crying but there is no specific reference to themes of alienation.

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22. Mum wants him to practice the violin. He doesn't really want to. He'd rather be outside playing baseball with his mates. I've gone over this sheet music and its not going to get any better than before. His grandfather was probably a famous violinist and his mother wants him to follow in his ways. Probably wishing his grandfather was Roger Clemens. He's going to be frustrated and practice his violin and hopefully be allowed to go outdoors again before it gets dark.

42. Can be many things. Maybe he's thinking about music- some kind of music- he wants to play, to practice it. Maybe picture is about the feeling of music. Showing that music is, can be, anything. Maybe he'll play some. The music will be better, maybe. I'm not a good thinker. Maybe the music is dealing with his feelings. Maybe he's expressing his feelings through music. Either happy or sad. Maybe it matches his feeling.

133. Johnny is staring at his violin wondering whether he has what it takes to practice today. His teachers and parents continually prodding him, but he wants to go out and play ball with the other fellas. Fortunately, he figures out how to do both things by quickly practicing his violin and doing his other chores and leaves time enough so that he can set out to play ball. This makes him happier.

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Level 4 (Intimacy):

At level 4, there is clear evidence of intimacy, empathy, and concern for other characters. The description may be somewhat flat, vague, insufficiently vivid, however, or the intimacy is qualified by evidence of some degree of conflict, distance or alienation.

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18. The boy in the picture is upset because he was having a hard time at this. He probably couldn't get one of the notes right and I think someones gonna, <u>I think his mom is going to talk to him and she'll tell him to try and practice later when he's feeling a bit better.</u>

73. He looks sad and he's looking at a picture. He looks sad though and he's looking down at the picture. I don't know what he's sad about.. Somebody passed in his family I guess. <u>Somebody's going to try and make him feel better. His mom</u>.

98. This is Jon and he's looking at <u>a gift given to him by someone who taught him to play and he's passed away. He misses his friend/mentor/teacher</u>. He picks up the violin and begins to play.

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Level 5 (High Intimacy):

At level 5, there is a more vivid or intense depiction of intimacy than at level 4. Characters are active and interactive. They may show considerable empathy and concern for one another or take specific action to express emotional attachment to one another. Characters may be more emotionally engaged than at level 4. Also, positive interactions are less diluted by negative elements as is often found at level 4. If negative aspects to the characters' interaction are present, themes of intimacy and empathy strongly predominate.

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86. he just sat down to I guess it's a picture of his mother. He thinks she's really beautiful. Just passing the time between lunch and dinner. Maybe he just finished eating dinner. I don't know. Passing the time, waiting for the next thing to do. Maybe it's a new picture. Then on to the next. <u>Feeling love, nice thoughts</u>. Maybe he was downstairs with his parents or family or brother or sister and then went upstairs to his room. He'll probably go downstairs and get a snack, cookies and milk and cake. Maybe watch TV and <u>go to sleep and say goodnight, hugs and kisses all that stuff</u>.

135. There was a little boy named sam who had 10 older brothers and his older brothers and his mom and dad are musicians and each family member plays a different instrument. <u>And every Friday night they come together and play a piece as a family orchestra for fun. Ever since Sam was little he would watch in amazement as his family played all these instruments</u> and he always pretended to be one of his siblings, always pretending to play an instrument. One day, for his birthday, his parents got him a violin. <u>When he got the violin he was very happy.</u> He know how to play it, he just never had his own that he could play whenever he wanted. He was always complaining that the violin he had before was old and he wanted a new one to play on. But when he got the new one on his birthday, <u>he realized the only one he had was just fine and there was no need to get a new one.</u> Then he found that he actually preferred the old one to the new one.

142. This is a boy and he forgot his lunch at home cause he's going to school. His teacher did not have anything to give him cause they are all poor. Oh I know, he didn't forget his lunch at home, he didn't have it because they are poor. They were having a recession. <u>His teacher gave him something, maybe a book.</u> He's looking at the pictures of food instead of eating. <u>He's confused because he loves his teacher and he Is hungry and he wonders why his teacher gave him pictures to look at instead of food. The, he realizes that his teacher is poor and he invites the teacher and they look over the pictures together.</u>

<u>TAT CARD 2</u>

This scale rates the extent to which the story reflects themes of alienation, isolation, and disconnection vs. intimacy, warmth, and mutual support. Being alone is not equal to being alienated unless it distinctly implicates a distant or strained relationship or implies a lack of supporting relationships. On Card 13MF, themes of intimacy are less common while themes of alienation are more so. Thus stories will tend towards the alienation end of the scale.

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Level 1 (High Alienation):

At level 1, the narrative emphasizes lack of interaction and connection, with clear signs of alienation. There is little to no mitigation of the alienation with signs of intimacy, empathy or connection. At least one character is portrayed as isolated, alone, lonely, with the narrative specifically emphasizing alienation, and not just conflict or abuse. Alternatively, characters may be portrayed as indifferent to one another or markedly disengaged.

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1. I think the guy is kind of cute. This girl looks like she's kind of lost. It looks like a really bad music video – only the center of it. <u>They have very bad, disgusting outfits</u>. It looks like they made them themselves. <u>They're all doing their own thing – like someone cut them out of different photos and put them in the same one</u>. She's depressed. He's horny. The old woman looks like she's drugged. I don't know. I'm not there.

33. Oh, great. <u>She does not belong there. She looks out of place. She does not, but she fits</u>… like she's supposed to be there. I don't know, maybe she is? I don't know. Maybe she just came from school. Who knows? Maybe she was just going for walk. Maybe she was just strolling by. I don't know. I don't know. She'll go home. I don't know. She'll just go home.

78. It looks like a farm. Laughs. You have a girl that's going to school, and one that never went to school and worked the fields. She looks back to what if she hadn't studied. Would she be that other woman there? I don't know if that woman's pregnant. She looks pregnant. <u>Everyone seems to be in their own little world</u>. The woman leaning against the tree is thinking. The girl with the books is thinking. The guy. He has a nice back. A nice build. He is not looking at them. No one is looking at each other. She is going to school. The other one didn't get educated. The good-looking guy is working the fields. The educated girl falls in love with the not educated guy working the field. Well, if I knew that they were looking at. We can't see what they're looking at. <u>They're drifting away, like the boy with the violin-- in their own worlds</u>.

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Level 2: (Alienation):

Characters are still depicted as alienated, callous, alone, abandoned, or bereft. However, this is mitigated by some positive interaction, some concern, remorse or shame about having negatively impacted the other. Alternatively, the alienation is depicted as mild, without affective intensity or portrayed in vague terms, without detail.   Depiction of alienation is less intense, vivid and explicit than at level 1 .If there is evidence of intimacy, themes of alienation predominate over intimacy.

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9. These people don't belong together. A farm family, uhm, in a bad place for farming, an arid place, the woman on the right, I can't tell, is she by a tree, the one with the babushka, she's the mother. I'm thinking this is Norway. The son's out working his tail off but the daughter wants to get away, she wants to become something, she wants to be where she thinks she belongs, in a city, somewhere cosmopolitan. <u>There's a conflict between the daughter and mother because of that.</u> She's feeling sad but determined; she wants to live the life that's right for her. <u>Mother and brother are resentful, they think that she thinks they're not good enough,</u> but that's not the case, <u>she loves them very much</u>. She's going, she'll go, they will continue a relationship and they'll recover and eventually come around.

41. um. This is an odd picture. Hmm… well everyone seems to be on a farm. I'm guessing these are her parents – the girl's parents and the father is plowing the field or something and the mother is just watching. I don't think she's doing anything. The daughter – either she's fat or pregnant. I don't know. She's got a big tummy. The girl is dressed different, like she's rich. The mom's clothes are old and poor. <u>She looks totally different from the other two. I'm guessing they're her parents, but doesn't look that way.</u> She's got her books so maybe she's going to school and she's looking at something, like something far away, because she's got that same look like if you're looking at something far away. It looks like she's concentrating. She looks so different so I'm thinking maybe sh'e thinking that she wants to leave the farm because she looks like she's ready to move on to different things. She has her book in her hands. <u>She just looks so different</u>. <u>I'm thinking its always been this way.</u> She's been in school and now that she's older – she looks like she's in high school or college – she's just probably ready now. I see her parents are still working so they pay for it. I don't know what they do but maybe they help her somewhat. Now she's getting ready to go to another place. Either she probably comes back from school and after that, after she's finished with everything, she looks like she's ready to leave and have her own house or maybe she'll move back in with her parents to help them with the farm. Maybe they can all get rich that way. The farm looks pretty big for one person to handle. She might stay with them and help. I can't tell what the father is feeling – I can't see his face. The mother looks calm, thinking about her day probably. The girl, I don't know, like I said because, she's thinking about something and maybe its because she has a lot of decisions to make. Maybe she feels she doesn't know what to decide – what's ahead in the future. Just lost. I can't say how she feels, not sad, not happy. She just has a lot on her mind.

67. Farm. This girl came to the village she is librarian, likes to read very much. She changed her life, moved from the city to the village. <u>The other woman does not like her because she is afraid she'll fall in love with her boyfriend or husband</u>. <u>She won't fit in the village life and leaves to the city again</u>. Sad has strong stubborn lips. In Russian that is the way things were, students would go to teach in the villages after their graduation.

133. This beautiful young woman lives on a farm and far from appreciating the simple life that it offers longs to set out working in the city where her school book learning can be out to a better use. Unfortunately, her mom shown pregnant in the corner   is due to have another baby and <u>the girl is anticipating that her life will become worse instead of better</u>. The father here is contented   working very hard but he sees the <u>growing conflict between his daughter and his wife</u>. There is no happy ending to this story, except that the girl ends up being a teacher in

town. <u>But her parents never forgive her walking out on them</u> when they needed her most. I admire the girl because she knows what she wants and gets it. Everyone ends up accepting this.

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Level 3: (Neutral):

At level 3, stories depict neither alienation nor intimacy. Relationships are neutral or peripheral to the story. Likewise, there may be themes of conflict or loss but not alienation per se.   If there is evidence of both intimacy and alienation, the rater must make a choice as to which one predominates and score it accordingly. Level 3 should not be used to denote equal levels of intimacy and alienation; rather it denotes neutrality, neither intimacy nor alienation.

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14. Willa Cather grew up on a farm in Nebraska and she loved the wide-open spaces and the feeling of freedom and the wind sweeping through the plain and the good, honest work that brought the good, honest food. Buy she always wanted to be a writer and knew if she didn't leave her beloved Nebraska and go to Chicago or New York, she never would be a writer. She is afraid of making a break through, but once she does she experiences relief.

69. she's going to school. She's thinking, she just came from her house and somebody called her and she's looking their way. She's not thinking, she's looking that way because someone's calling her. I don't know how she's feeling. Regular.

136.people live in a poor community. This one is try to go to college to get herself out of the community, to get a profession. This one can't go to university because she doesn't have the money. Frustration, impatience, she's sad. This man is working trying to get food 2 feed his family. He's happy, because he's achieving his objectives. He doesn't have standards so he doesn't fail. If his family's happy, he's happy. He doesn't worry too much.

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Level 4: (Intimacy):

At level 4, there is clear evidence of intimacy, empathy, and concern for other characters. Characters are involved with one another's lives. On Card 2, themes of intimacy often involve one character showing recognition of the other's needs, stresses and dreams, even if those dreams may require sacrifice on the part of the first character. The description may be somewhat flat, vague, insufficiently vivid, however, or the intimacy is qualified by evidence of some degree of conflict, distance or alienation.

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63. It's a farm picture; the father is plowing for grain or something for the family. The mother is looking up to think if she needs to plow too. The girl needs to go to school, she wants to help out but she cannot because she needs to go to school. Normal family feelings. Like a father as a bread winner and the mother like thinking of planting for her family. The girl has no thoughts just want to go to school. <u>Mother and father talk to each other saying its o.k. For her to go to school</u>.

98. a woman working in the field. One is going to school. She wants to be a teacher. She wants – <u>she feels for her sister who has to stay behind working</u> – giving a hand in the fields. She takes off.

123. this is a girl going to school and her father's plowing the field, and her mother's watching. She doesn't want to go to school. She's saying, I don't want to go to school. <u>I'd rather stay and help on the field. There's a lot of work to be done</u>. But the mother's thinking the opposite. She's gotta go to school and get a better education. The girl goes to school – the father plows the field and the mother still stares over the field thinking her daughter's getting a good education. The daughter doesn't like going to school. Father's tired from plowing, don't know how the mother feels.

Level 5 (High Intimacy):

At level 5, there is a more vivid or intense depiction of intimacy than at level 4. Characters are active and interactive. They may show considerable empathy and concern for one another or take specific action to express emotional attachment to one another. Characters may be more emotionally engaged than at level 4. Also, positive interactions are less diluted by negative elements as is often found at level 4. If negative aspects to the characters' interaction are present, themes of intimacy and empathy strongly predominate.

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23. It looks like a Jewish story. The story of Ruth? It looks like this story. You are Jewish, you know this story? This is Naomi and this is Ruth. You know, the two girls on the right are on the way to Israel, and she tries to say <u>I'm coming with you – my religion is your religion</u>. The outcome is the story of Ruth. <u>She ends up going with her</u>.

95. this story is on a farm, with a man, a wife and daughter. He works on the field, she's pregnant and the daughter is thinking about life in general. <u>The wife loves him a lot. Watches him work and he's thinking how happy he is, how good life is to him</u>.

99. This is a farm, she just came from school and she sees her mother who's pregnant. The father is tending to the field. She's asking the father is he would like something to drink. He's preoccupied with the horse and the field and didn't answer. The daughter is watching, wondering about her mother and father the way kids do. She looks as if she's had this farm life for awhile. She's watching her mom attending to her father. <u>Next, she goes over and kisses her mom on the check and tells her mom she loves her</u> and asks if she can do any chores. The daughter is feeling happy that she's home because school is out and she's content thinking good thoughts about her mom and going to kiss mom. <u>The mom is feeling receptive towards her daughter and happy</u>. The father is feeling tired but energetic and the sun is hot on him and he's not wearing a shirt so he's warm. Father Is thinking how can he get all the work done maybe he's finished for the day.

<u>TAT CARD 3BM</u>
This scale rates the extent to which the story reflects themes of alienation, isolation, and disconnection vs. intimacy, warmth, and mutual support. Being alone is not equal to being alienated unless it distinctly implicates a distant or strained relationship or implies a lack of supporting relationships. On Card 3BM, themes of intimacy may be less common while themes of alienation may be more so. Thus stories may tend towards the alienation end of the scale.

Level 1 (High Alienation):
At level 1, the narrative emphasizes lack of interaction and connection, with clear signs of alienation. There is little to no mitigation of the alienation with signs of intimacy, empathy or connection. The character is portrayed as isolated, alone, lonely, with the narrative specifically emphasizing alienation, and not just conflict or abuse. Alternatively, characters may be portrayed as indifferent to one another or markedly disengaged.

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9. this will be short. Alexandria and boy friend together for a year. Caught him with another woman arm and arm. She attempted suicide, she didn't feel like one year at relationship was worth taking her life. She dropped gun and thought of a way to get back at him. Had a sister in New Orleans who was into Voodoo. Her name, Sessile, put 20 year curse-spell on him so with any lady he finds would never work out. but was a glitch in the spell and turned back on her and it fucked up, reversed on her, backfired. <u>Alexandria was lonely without children for 20 years</u>. Guy had 2 children from 3 women. Everything she despised him for. <u>Ten years into Alexandria committed suicide, couldn't take it</u>.

19. what is that thing on the floor? I guess its for me to determine what this thing is on the floor huh.. woman is riding in a compartment on a train in Europe, she's traveling by herself doing some touring, I have two different stories, but I guess I'll just stick with this one. Ok, she's travelling by herself and some days go well, she meets people, she finds things she's interested in seeing, but other days don't go so well, <u>she has less energy and can't meet people</u>, can't get herself to do things, <u>so she's alone most of the time, but wishes she could have contact</u>. She gets on the train in late afternoon and the earlier part of the day was one of those days, so she's feeling sorry for herself and also trying to regroup and salvage the next part of the day, make it better. That's it. I don't care about that thing on the floor.

98. I see depression here. Very depressed individual. <u>No one to console her</u>. Her husband may have left her. She could be suicidal.

112. Oh no, I don't like this one. Its extreme despair and depression. This is an extremely depressed, sad woman. <u>She's very isolated, very much in pain and needing a lot of help</u>. She wants to kill herself but doesn't. eventuallygets up and goes on, but the feelings are always there and few people know how deep they are.

Level 2: (Alienation):

Characters (either visible or not) are depicted as alienated, callous, alone, abandoned, or bereft. However, this is mitigated by some positive interaction, some evidence of concern, support, or emotional engagement with the other. Alternatively, the alienation is depicted as mild, without affective intensity or portrayed in vague terms, without detail. If there is evidence of intimacy, themes of alienation predominate over intimacy.

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115. it looks like a homeless lady, sitting on the floor with her head on the bench sleeping. Feels sad, desperate, <u>cause she doesn't have a place to go</u>, has to sleep in the street. I don't know if she is thinking anything, she is sleeping. She has to face another day of misery.

89. she's home. She's depressed. She has a weapon on her side and doesn't know if she wants to use it or not. I feel that if she cries a little more, she won't use the weapon, but if she stops she'll definitely use the weapon. <u>Like no ones gonna help me, I have to help myself</u>. You know, I've been there, done that. It's a good thing that these are in black and white, because otherwise they'd be too real you know what I mean?

Rated 3 (Neutral):

At level 3, stories depict neither alienation nor intimacy. Relationships are neutral or peripheral to the story. Alternatively, the character may be depressed or crying but there is no specific reference to themes of alienation. Likewise, there may be themes of conflict or loss but alienation per se. If there is evidence of both alienation and intimacy, the rater must make a choice as to which one predominates and score it accordingly. Level 3 should not be used to denote equal levels of intimacy and alienation; rather it denotes neutrality, neither betrayal nor trust.

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69. what's that? I'm not gonna say something stupid that will get me kept here longer. It looks like she's crying.. someone in her family just died and she's crying. She's gonna go to the funeral.

97. I don't know – she's crying. Something happened, she's on the couch now and she's crying. Oh, oh, I see. There's a face. She lay down on the sofa. She's sad. She bent her head. I don't know. Probably hurt or some kind of bad news. Something happened unless she's tired and just wants a break. I think she's crying.

102. this is a very tired lady who is sleeping, broken up lady who is sleeping. She is very depressed. I don't know if this is a lady or a man. Looks like a he. She'll get up and get on with her life.
Depressed of her life, depression. She is depressed, or tired, I don't know which one it is. I don't even see her face.

Rated 4 (Intimacy):

At level 4, there is clear evidence of intimacy, empathy, and concern for other characters. In Card 3BM themes of intimacy often involve the central character deriving comfort from contact with others. The description may be somewhat flat, vague, insufficiently vivid, however, or the intimacy is qualified by evidence of some degree of conflict, distance or alienation.

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37. hmmm. This person is very very sad. This person is depressed. Something in life has taken the stuffing out of her. And this person is crying and this <u>person needs to get some help</u> because this has been going on a long time. She needs to go talk to someone. This person is apprehensive, scared – <u>she's under the assumption that a psychiatrist will tell her that she's crazy</u> – but eventually this person gets some help. <u>So she gets a good person to talk to that helps</u>. She gets over her depression and can live life normally.

88. I think, this person is sad, they drop their keys on the floor. Looks like they have cot behind them. <u>I believe that his is going to feel better and going to be with a friend</u>. He dropped his keys maybe by mistake. He'll be feeling better after that, he'll pick up his keys. I think it's a man around 30 years old. He is wishing that he feels better.

126. this is a woman , she is walking and feels tired, looks like she's dead or something. Ok let me see, if I can change the story. And then she sits and feels very tired and sleepy and decide to rest. Puts her head down. Then all of a sudden she gets up, starts walking, drops keys, continues doing what she's doing. From there she gets up and feels good and starts walking and <u>meets a lot of people on the street</u> and smokes a cigarette. <u>Starts talking with someone, someone she met for the first time</u> from there she comes back. Not thinking, laying down sleeping. Not feeling anything.

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Level 5 (High Intimacy):

At level 5, there is a more vivid or intense depiction of intimacy than at level 4. Characters are active and interactive. They may show considerable empathy and concern for one another or take specific action to express emotional attachment to one another. Evidence of closeness, intimacy, concern for others, empathy, or the ability to obtain comfort from others is more prominent than at level 4. Likewise, characters may be more emotionally engaged than at level 4.

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46. hmmm. This woman sits on the floor, right by a couch. She seems to be weeping. What it is, she's very sad. Sometimes may have passed, <u>someone very close to her, a close friend</u>. <u>She might go and talk to someone</u>.

133. not today! He cried to himself as he stared at the loaded gun on the floor. "things have got to get better. <u>What will my kids and wife do at home without me?</u> "but I can't take it anymore", he thought.

"I feel so bad and even worse <u>when it'll be over for me it will go on forever for my family</u>"
"Take the cartridges out of the weapon and <u>put it away and do the right thing", he thought</u>. As he pulled out all the bullets, he wondered how he got like this in the first place. "Never mind", he thought. "I better get some help as quickly as possible." <u>So he locked the gun up and called his doctor</u>.

142. (boy huddled on the floor against a couch with his head bowed on his right arm). This looks like a Pablo Picasso. He just drew one of his blue painting and he feels blue. He is exhausted, he is thinking: "I just drew a painting and it took everything out of me. I don't know if I ever will be able to do another painting." He goes home to his daughter Palomar. <u>She drew a heart for him, a red heart and she says: "Daddy, I drew a picture for you"</u>. And he's like: "Ok, I can draw again".

<u>TAT CARD 4</u>

Rated 1 (High Alienation):

At level 1, the narrative emphasizes lack of interaction and connection, with clear signs of alienation. There is little to no mitigation of the alienation with signs of intimacy or connection. At least one character is portrayed as isolated, alone, lonely, with the narrative specifically emphasizing alienation, and not just conflict, abuse or betrayal.

2) She's trying to stop him. <u>He seems to be ignoring her. Or trying to get away from her</u>. She's trying to retain him. <u>She's desperate, more desperate. She's trying to get his attention</u>. But he is obviously upset and trying to get away.

10) The guy and the girl were probably talking and he probably disagrees or doesn't want to talk to her anymore, so he wants to leave. And she's kind of clingy. She wants him to stay and is trying to cling on and he seems like he doesn't want to bother and wants to leave. She looks expectant, like he should understand her or something. <u>He doesn't really look like he cares. He's probably going to push her away and just walk out and she'll cry and be upset.</u>

26) Back in the disco's year. There was a pair of teens who fell in love. In their first glance of look. They alter got married and had kids. These two were Grace and Adam who often seek adventurous things. One day at night Grace found out phone numbers of people and a girls shirt. She figured out. That she's not this size and not hers. She went to talk to Adam that day and argued. Are you cheating on me motherfucker. Don't play, please. This woman was very good looking and Adam needed more women pleasure so she found other women named Miranda who she met 2 years before their marriage. She one night came to his house and Grace was there. She was desperately in love with Miranda who was only 26 years old. Grace was 33 and he was 30. Miranda knocked on the door and Grace came out to argue and went to a cat fight. He couldn't take it no more. Adam he was leaving Grace for Miranda. But Grace held him leaving, don't leave. Please. I have to he said. I don't want to be with you no more. <u>Adam used force on Grace and soon left with Miranda. She then went upstairs and cried. And cried all night Adam was gone and Grace was by herself</u>. The end.

Rated 2 (Alienation):

The themes of disconnection and alienation are notable but are mitigated to some degree by resolution of conflict or some indication of closeness, intimacy, empathy or compassion. Alternatively, depiction of alienation is less prominent, intense, vivid or explicit than at level 1. However, as Card 4 pulls for themes of the man trying to leave the woman, abandonment themes will be common. <u>Any reference to abandonment on Card 4</u> is scored at least at level 2. When the theme of abandonment becomes more intense, graphic, or cruel, it will be scored at level 1.

16) This looks like these two look like according to the way they're looking. He's trying to get away and she was hugging him before. There's something he may want to do that she may disagree about. She's like don't go, don't go, don't leave. It's a serious look. Like he's got to do

what he's got to do. A serious look. He's turned away from her a little bit. She has her arms around him. Has that look like don't go. What they're feeling, she has a look like, he has a look like he has to do go and do whatever he have to do. Whatever it is she doesn't agree. She may still be trying to reason with him because of how she's still holding on to him like wait a minute, wait a minute. They look like they were having a serious conversation because of their looks. Don't look to happy. Don't look to sad either. Looks like a serious conversation. <u>From what it looks like he's going to do what he's going to do and she has no choice. And he could walk away from her. She may just stand there or just cry or just deal with whatever he has to do. She may not like it, but what can she do</u>?

71) She looks like she loves him head over heels. He's looking in the other direction. He's looking away. She's trying to get some sense. Her feeling is one way but he's feeling another way. <u>Two thoughts are is thinking she loves him but he's turning away from her. His mind is somewhere else</u>. Eventually may listen. <u>Maybe they'll be together or maybe they won't</u> .

118) He wants to go somewhere and she doesn't want to let him go. She's trying to talk reason to him. He seems very upset, she's trying to reason with him. <u>He wants to go, he's walking his way like he's leaving</u>.

Rated 3 (Neutral):

At level 3, stories depict neither alienation nor intimacy. There may be conflict, loss or disengagement, but there is no specific reference to alienation. The man may feel conflict about staying with the woman or attraction to another woman, but he is not strictly abandoning her or betraying her. Relationships may be neutral or peripheral to the story. Alternatively, a character may be depressed or crying but there is no specific reference to themes of alienation.

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89) This picture is beautiful. She loves him and wants to get his attention but for whatever reason his attention is elsewhere. Probably on another woman. He'll turn around when he's ready. He's not going to be ready anytime soon though. But she likes him so he waits. But she is a beautiful woman. I would like a picture like this for my wall. They do look like movie stars, like in the 50s or 60s You know, my mother had her hair done like this.

95) It's a man and a woman, they seem to be in love, seems the man has to go away and the woman doesn't want him to go. She's in love with him, telling him not to go but he's going to go anyway. They seem to have a difference of opinion about something but I don't know what it is.

105) I had instances with my ex-girlfriend where we were concerned about breaking up and then we didn't. She's a little bit concerned about something and so is he- they're thinking of breaking up or something, I don't know. They're going to make up.

Rated 4 (Intimacy):

At level 4, there are prominent themes of intimacy, empathy, and concern for other characters. However, the intimacy may be mitigated by some degree of conflict, alienation,

or disengagement. The description may be somewhat flat, vague, or insufficiently vivid. Despite this, the intimacy theme predominates over any signs of alienation in the relationship. If the male character is pulling away from the woman, it may be due to concerns outside the relationship rather than his feelings for the woman.

73) I think he's thinking about something and <u>she's trying to see what he's thinking about</u>. He looks upset. Something that happened like his job or something. <u>That lady she's going to try to help him</u>. Getting a new job or I don't know.

142) This guy is a sailor and he has to go back to port where he has to go on a ship. There's a war. He's in Indonesia. He met a girl and he loves this girl and she tries to keep him with her. He needs to go back. She doesn't really love him. He knows that and he's going to fight where he needs to fight. He goes back to the ship and goes away. He's from another country. <u>He gets a phone call from his wife and understands that she loves him and she misses him and he misses her.</u> This woman, she needs protection from her brothers who are part of a gang and she doesn't want to be part of the gang. In the background there is a picture of one of her brothers' girlfriend and she thinks, I don't want to end up like her, please take me with you. <u>So he takes her with him to America and he introduces her to his friend and it turns out to be a match made in heaven.</u>

51) A couple after they had sex, no, they were making love. He wants to leave her. She doesn't want him to. Before they were making love. He looks like a man in his 50's. She's in her 20s or 30s, nicely dressed. He wants to leave her and she wants to stay. That they were just making love. <u>He wants to leave her because there are too many problems on his mind, many things bothering him. He will make up eventually with her and get married. She cares about him</u>.

Rated 5 (High Intimacy):

At level 5, there is a more vivid or intense depiction of intimacy than at level 4. Characters are active and interactive. They may show considerable empathy and concern for one another or take specific action to express emotional attachment to one another. The positive emotional tone may be more strongly portrayed; the intimacy may be portrayed with greater detail and complexity.

63) Look like tow movie actors. The first is Clark Gable and the second must be an actress I don't know her name. Two movie stars doing a mysterious movie, happy movie. Just wanted to do a movie. Clark Gable looking like something is going on and the actress is comforting him because he feels they may be in danger. Good he got rugged smile and dramatic eyes, she looks okay. <u>She is thinking she is happy to be with him comforting because he's her husband or they are very close.</u> Happily because they have already beaten the mission, it's the look in his eyes, so the story will end happily.

64) That's a woman hugging a man, that's boyfriend and girlfriend, they are thinking happy thoughts because they are both in love, they got married in one year and their marriage is still going string. They moved there and its their home, both own the home and pay the water bill and electricity bill and the phone bill too. <u>They are having a nice relationship with each other and</u>

she's holding onto him and after they go home and live happily ever after. They are thinking they love each other and they are feeling happy. They have been together for 23 years.

133) The husband and wife are arguing over some petty thing and the husband thinks that he can't take it any more. He has no say in any of the things that go on in this house. He can't even pick out his own tie. The wife, who is beautiful and well loved, knows her husband's anger has less to do with and more to do with his unbelievable frustration with everything that's going on. The wife is very comforting and this is part of the bond that holds the two together. But the husband is very guilty about not earning enough, especially his wife who did so much to help him through. But he sure tries hard and he is very lucky because for some reason the wife accepts him as he is, even with these episodes of anger. Hopefully, one day, the situation for both of them will be better where the husband can feel less perturbed about things around him. Time, however, is running short. He sees gray hair in the mirror and wonders what he could ever do, he kind of looks like an actor from the 30s or 40s. The story ends with the last tear being shed and heads on the pillow and holding hands.

TAT CARD 5

This scale rates the extent to which the story reflects themes of alienation, isolation, and disconnection vs. intimacy, warmth, and mutual support. Being alone and scared is not equal to being alienated unless it distinctly implicates a distant or strained relationship or implies a lack of supporting relationships.

Rated 1 (High Alienation):

At level 1, the narrative emphasizes lack of interaction and connection, with clear signs of alienation. There is little to no mitigation of the alienation with signs of intimacy or connection. The character is portrayed as isolated, alone, lonely, with the narrative specifically emphasizing alienation, and not just conflict, abuse or betrayal. Likewise, characters feeling nervous because they are alone in a house does not necessarily merit a Level 1 rating unless the narrative implies a lack of supporting relationships or alienation, per se.

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(38) This lady's going out the door—peeking back in to tell whoever is inside that she's leaving. Yeah, I think that's what she's doing. The way she's got her hand on the knob. (Feeling?) A little sad that something like this has gone on. (What's going on?) She's having disturbance in her house—with probably her husband. He wanted to go take care of something and she wanted him to stay. (Who's she telling?) The guy she was trying to hold back. (After?) I don't know. Yeah, she comes back with a shout gun and clears the whole house out. (What do you mean?) She'll get everybody out. (Will she shoot them?) No—that's what they think though.

(112) I like everything in the picture except the woman. Her face is one of shock and dismay. I like the interior of the room there are flowers the lamp. I want to shut the door on her. The books on the book self are all my favorite book and I want to read them. I don't want to help her I just want to shut her out. No compassion and I do shut her out. There aren't any happy pictures? Only depressed ones?

(123) Looks like a mother calling everyone for dinner—come on, eat, eat—and no ones coming. Everyone is busy. They don't want what the mother cooked. She wants to know where everybody is—she called them. She keeps calling and no one comes—then she thinks I should go get them—then she thinks no—I cooked the meal. She's looking into the parlor, it looks like maybe she has a pet because she didn't open the door all the way. She looks sad, she worked hard to cook the meal. She's scared, she's wondering where everybody is. So she went back and ate the meal.

Rated 2 (Alienation):

Characters are still depicted as abandoned, alienated, alone, or bereft. However, this is mitigated by some positive interaction. Alternatively, the alienation is depicted as mild, without affective intensity or portrayed in vague terms, without detail.   If there is evidence of intimacy, themes of alienation predominate over intimacy.

(13) (Gave it back to me) "Is anyone there? Hello? Fred, is that you?" (laughing) She wants to know if she's in the house by herself. <u>She hears noise and wants to know if it's her husband. She scared, paranoid, and nervous. See her face?</u> How she's looking? "Is that you?" (after?) She's gonna find out if it's her husband and ask is he wants some coffee or something and she'll be good after that.

(30) Some women—<u>she's looking for something. (What for?) A person, she's apprehensive and she might not be able to find them.</u> That's it, cannot do more. How many more cards are there? (Feeling?) I said apprehension. (Yes, But what is she feeling?) Don't know. That's the feeling. Don't know. Fear, maybe. (More about who she's looking for or what happens?) No. Don't know. That's my best. How many more cards do we have?

(105) A woman who opened a door inside looking for someone. (Feelings?) <u>She's searching for someone. Maybe she's a little bit sad</u>. Is the test meant to give me a diagnosis? (Ending?) <u>She'll close the door—doesn't find what she's looking for</u>.

Rated 3 (Neutral):

At level 3, stories depict neither alienation nor intimacy. Relationships are neutral or peripheral to the story. Alternatively, the character may still be looking for someone but there is no specific reference to themes of alienation. Likewise, there may be themes of conflict or loss but alienation per se.

(32) It's a lady coming and checking on a room. She wanted to make sure everything's alright. Afterward, she'll see it's alright and leave. She's checking into a room. She sees that everything's okay. In place and stuff.

(46) This woman opens a door and looks in…what kind of room might this be, a living room. There seems to be some activities in there that holds her attention. Maybe she thinks there is something that she has to attend to. She might be feeling a little overwhelmed, I don't know. (48) A woman opens up a door in a room—the room is filled with library books has a vase with flowers that stands on a table—it also has a lamp and this woman is looking for someone—she looks but she does not see—and since nobody in the room she leaves the room—she closes the door and that's it. (before?) She was in the kitchen cooking and doing dishes and came up into room looking for her child. (thinking?) She needs to feed her child and has been calling him or her but with no answer. (feeling?) She curious where child be might be.

Rated 4 (Intimacy):

At level 4, there is clear evidence of intimacy, empathy, and concern for other characters. In Card 5 themes of intimacy often involve the central character providing support and care for others. The description may be somewhat flat, vague, insufficiently vivid, however, or the intimacy is qualified by evidence of some degree of conflict, distance or alienation.

(65) It's a hard one. I don't have such a fancy house to know what is going on here. She's waiting for the kids to come home from school, she put out food, apples and bananas. She will help them with homework. <u>She will take care of her kids as they come home from school.</u> There's also a piano here. She wants to see if anyone is in the room to play the piano with her.

(69) (Shakes head) She's watching her daughter do her homework. (feeling?) She feels like there is something bothering her daughter that she doesn't want to tell her. (after?) <u>Her daughter sees that she's there and they start talking.</u>

(108) This is uh…a wife, she's looking at her husband doing work late into the night. This is a story about a man who is uh consumed by his work. So much that he works long hours into the night and its affecting his family. (what's happening?) She looking at him at the computer, and she's got an expression of weariness on her face. (after?) <u>Eventually, the husband has to realize that his family is more important than his work…and it's a happy ending.</u>

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Rated 5 (High Intimacy):

At level 5, there is a more vivid or intense depiction of intimacy than at level 4. Characters are active and interactive. They may show considerable empathy and concern for one another or take specific action to express emotional attachment to one another. Evidence of closeness, intimacy, concern for others, empathy, or the ability to provide comfort to others is more prominent than at level 4. Likewise, characters may be more emotionally engaged than at level 4.

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(23) The mother comes in and everything is cleaned up nicely. She doesn't need to worry. She comes home to a beautiful, clean house. <u>The kids wanted to make a surprise so they cleaned the house and the outcome is that she came home and is very happy.</u> My story?

(61) The nanny is making sure that she is doing a good job cleaning up. This might be the next room that she goes into looking to see if it is clean or a little dusty. She is happy where she is and that this is what she wants to do. <u>She thinks the family is very nice to her</u> and the have flowers, lamps and books and whatever she really wants. She wants to be tidy. She is not checking on the room too loudly, she is checking on a sleeping child and thinking that she feels good about herself because she has a nice body and <u>is happy and confident to be with this family for a while. She will stay to help raise the kids and the parents respect her and she is not a servant.</u> I think the family is in tune with how things should be set up and are not too strict but some of the folks lean on other which makes for a nice atmosphere. It is set in the 1870's because she the picture has a lot of décor on it and she is dressed in old fashion clothes and has her hair up. That is all I can gather.

(82) The lady and (?) the flower. So the lady was walking from the street and she walked into her (house?) and she noticed the flowers she was surprised. <u>There was a note on the table so she read the note and it said they were from her son and they were for her birthday. She was very grateful</u> and after that she went to the living room to make a call to her son to say thank you, and that's it.

(138) This picture represents to me, looks to me like my grandmother peeking into the door of my bedroom to see if I'm okay before going to bed at night and she's doing a second check on me before going to bed herself. She's looking into a dark room, the lights off and it has a good

ending. I have a nice sleep we wake up in the morning and she makes breakfast for us. (thoughts and feelings?) <u>It's a good thought, good feelings, and the woman seems like she's concerned about the person in the room which is a good thought</u>.

<u>TAT CARD 6BM</u>

This scale rates the extent to which the story reflects themes of alienation, isolation, and disconnection vs. intimacy, warmth, and mutual support. Being alone is not equal to being alienated unless it distinctly implicates a distant or strained relationship or implies a lack of supporting relationships. On 6BM, themes of the son moving away from the mother and leaving her behind are quite frequent.

Rated 1 (High Alienation):

At level 1, the narrative emphasizes lack of interaction and connection, with clear signs of alienation. There is little to no mitigation of the alienation with signs of intimacy or connection. At least one character is portrayed as isolated, alone, lonely, with the narrative specifically emphasizing alienation, and not just conflict or abuse. Likewise, characters feeling abandoned or disappointed by the other's decisions does not necessarily merit a Level 1 rating unless the narrative implies a lack of supporting relationships or strong feelings of alienation, per se.

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37) This is mother and son and the son is telling mother that he need to put her in nursing home because she cannot take care of herself anymore and because things have happened where she's left the stove on, almost burnt down the house. She's sad, doesn't really want to go and she's doesn't want to talk to him. So, she's angry with him. He's sad too because he doesn't want to do this be he doesn't have room to take her in and she cannot care for herself anymore – he knows this. <u>Eventually, she goes into nursing home. Well she goes into a nursing home, her health deteriorates and then she passes away.</u>

60) This is son telling mom that he's leaving home for the first time. She seems to be very sad, upset because she knows she'll be lonely and he looks upset because he disappointed mom to a certain point but it is something he has to do. He goes away, naturally, to start a like, his new independence. But I think that he will always carry guilty with him that he left mom sad. She could be a widower and he could be the only child and he is leaving, <u>leaving mother all alone. She thinks this is the beginning to the end. Her son is no longer there so she feels there is no reason for her to live anymore</u>. She dies a lonely woman, she dies of sadness and her son even though he moved on he always will have feeling in his mind that maybe if his mother would have lived longer if he had stayed a little longer.

112) She's the mother, he is the son, and he's trying to communicate something important to her but she's looking out the window as an escape from the reality of what she knows her son's pain is. He walks away—<u>he gives up. He has no one to talk to he has, no friends</u>. Although he is a man, he wanted a mother. It's not that she can't be a mother, it's that she won't—she's selfish. He lost his job because of the emotional damage done to him by his mother. He knows he is basically all alone. I think he's going to kill himself. She'll find a way to escape that, too. And then she'll draw attention to herself, none to her son.

Rated 2 (Alienation):

Characters are still depicted as abandoned, alienated, alone, or bereft. However, this is mitigated by some positive interaction. Alternatively the alienation is depicted as mild, without affective intensity or portrayed in vague terms, without detail. Characters' predominant feeling may be disappointment in the other character's choices rather than betrayal per se. If there is evidence of intimacy, themes of alienation predominate over intimacy.

7) The guy seems confused. (?) I don't know. Maybe they had a discussion and <u>she is walking away because he couldn't understand her. She is just walking away. The conversation between them just couldn't continue</u>. Maybe they're seeing things differently. (?) That is kind of hard to do, I don't know. <u>Maybe they'll stay angry for days, and become enemies.</u> <u>Or maybe they'll come to understand, to comprehend</u>. (?) I don't know. I just see confusement. He looks confused. (?) She doesn't. She looks firm. She's done want to hear it, but no anger, she just looks stern in whatever they were discussing. (?) I don't know that. I can't tell.

9) Mother and son, <u>she's upset and hurt, she was counting on her son to, again, like the farm people, she was counting on him to stay home or in town at least, and go into the father's business with him, but he wants more</u> than the small town life and working in the town pharmacy or hardware store. He doesn't have great plans, he just want to do a little traveling and find a place where he fits in, he really wants to see the world, or the country a bit, he's wearing a suit, but he could settle down and become an auto mechanic. There's a chance that if he gets a job as a mechanic he'll just start out that way, and he'll do better, get his own garage maybe and do okay financially but he's no genius, and <u>she's worrying about how her husband will feel when he learns that his son want to leave town</u>.

21) This is a mother and her son – the son as done something shameful and just told his mother about it. She's is morally superior to him in that <u>she is disappointed rather than devastated by his shortcoming</u>. <u>He is self-involved</u> and basically thinking of how his standing has been lowered in the eyes of his mother.

38) Old lady and this guy might be her son. They're standing around outside a courtroom. He's got his hand and don't look too happy and she's looking away at the window. (?) she's sad— don't know about him. (?) he asked her for something and she's ain't givin it to them. (?) they're going to leave the courthouse and <u>he's gonna have to go out and deal with the situation on his own because grandmas not helping him. He don't have no joy in his face</u>.

Rated 3 (Neutral):

At level 3, stories depict neither alienation nor intimacy. Relationships are neutral or peripheral to the story. Likewise, there may be themes of conflict or loss but not alienation per se. Stories may focus on an event that affects both characters (e.g., father's death) but not on the relationship between the two of them. Both characters may undergo similar experiences but feelings are presented as if in parallel rather than interactive, with characters responding to one another's distinct emotions.

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8) Something happened. Some family thing, something negative, painful that hurt the entire family. Could be a mother and son based on the profiles of their faces. Mom's in shock; he's holding a hat. Something that didn't make them feel too great. I wanna stay positive so I think they'll deal with the situation as it unfolds but its not something that they wanted to happen. I'm yet to have experiences something like this situation so I can't really relate to it. I don't wanna attach any emotions to it, I don't want to make assumptions. It's not something to be joyful about.

32) There's like, um, people. Um two people waiting in a room for, um, something to happen. They are waiting for a train or just waiting for something to happen. Waiting for someone…to meet up with someone. (?) no. (?) I don't know. Kind of in a neutral mood. (?) Hopefully, they'll meet up with someone and will be on their way. It looks like they're waiting for someone.

66) Looks like Reagan, President of the U.S. Same hairstyle…and looks like his wife or mother. He's very worried because of Vietnam. Looks like she lost her brother and she's taking her husband to the funeral. They are sad…sad face, (?) no, They both have sad faces. This is a shawl to cover the casket. Bad weather outside…a hurricane, waiting for storm to stop…can't go out because it's hailing.

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Rated 4 (Intimacy):

At level 4, there is clear evidence of intimacy, empathy, and concern for other characters. In Card 6BM themes of intimacy often involve one character providing support and care for the other, often after a shared loss. The description may be somewhat flat, vague, insufficiently vivid, however, or the intimacy is qualified by evidence of some degree of conflict, distance or alienation. Also on Card 6BM, the story may depict a strong emotional attachment to a third figure, such as the lost father, and not only sadness at loss.

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71) This looks like a law man coming to tell mother about her son or daughter. Breaking some sad news. She's looking out the window. They feel miserable. (?) Something has happened. Whatever it was they have to find out what it is. Whether son or daughter in trouble or some family trouble, and somebody dies. Look pitiful. (?) He'll go ahead with business to look for son, looks like a law man. Whether they find what looking for, it'll be settled. He looks like he came to say some news.

83) Okay, she's was 64 and she's began her day like any other day. <u>She got up, made the bed, made the coffee, and her husband who was 72, used to sit at the table every morning and drink her coffee! As he read the newspaper</u>. Well, that particular morning he began to have a headache a just didn't feel all that right so he went on to tell his wife he was going back to bed. She's told him she would bring his coffee and paper and make sure the dog was by his side, so as he proceeded up the stairs she, Louise. Hear this loud noise and came running and found her husband at the foot of the stairs. She panicked, called the ambulance, and also called her son who was a local pastor in the town. Her son told her that everything was going to be all right. Well, of course the story progresses and we find out her husband died of an aneurysm and suddenly she was left alone. Shortly after the funeral she found herself peering out the window, her son by her side, and they were both wondering how they were going to survive wither her husband and the sons father no longer around (?) the mom was feeling very sad and very alone and maybe she feel hurt that he left her so suddenly…but because of the way he died she understand that its not her fault and she nothing to do with it. The son is also sad because <u>he loved his father with everything he had in him, the father was his coach in baseball and his trainer in weight lifting. He was the one who taught him how to shave and tie a tie for the first time. He is very sad and had a real loss in his life</u>.

133) This is quaint. His mother looks away in astonishment while he continued to stare at the old rug in the entrance. Mom's house was old and <u>smelled like Mom's house</u>. "What are we to do now that pop is gone?" "I don't know" and the mother stared into space. "<u>Why don't you come and live with us. We have plenty room. You can be around the grandkids more of the time</u>" "I knew you would say that. You're just trying to use me." "That's not true, Mom. Think about how much time we'd save not driving here." The mother was attached to the house and her belongings, <u>but the son knew that it was Pop she'd miss most. The son knew that with the grandkids around, who adored her, she would be alright</u>. (?) His sense of loss is overwhelming for both the mother and the son.

Rated 5 (High Intimacy):

At level 5, there is a more vivid or intense depiction of intimacy than at level 4. Characters are active and interactive. They may show considerable empathy and concern for one another or take specific action to express emotional attachment to one another. Evidence of closeness, intimacy, concern for others, empathy, or the ability to provide comfort to others is more prominent than at level 4. Likewise, characters may be more emotionally engaged than at level 4. Also, positive interactions are less diluted by negative elements as is often found at level 4. If negative aspects to the characters' interaction are present, themes of intimacy and empathy strongly predominate.

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4) Obviously the woman is puzzled or startled by something she just found out, the man in the picture just told her something which has baffled her. Something he seems to feel somewhat guilty about but not totally. As if he's breaking with tradition. Something like he fell in love with

his best friend's fiancée. The reason I say this is why the woman looks baffle and startled she doesn't seem to look that concerned about what she's just been told, and he seems to be pointing his eyes off to the side toward the woman to look for a reaction. I think whatever it is, <u>I think she will turn around and basically confide in him that regardless of what he chooses, she's going to love him.</u> Frankly, even the gestures of grieving the decision of the two and the expressions on their faces I would more likely say that they are mother and son or at least close relatives such as aunt and nephew. (?) Very little parallel to this, I take what I see in the picture from older movies. I mean I probably could not tell my mother or my sister anything that would shock them, so. Or baffle them for that matter.

75) This is definitely mother and son. And her definitely has to go do something he doesn't wasn't to or he wants to do something that she doesn't want him to do. I don't know what movie this reminds me of. They're at odds. She looks out the window and he looks down. He want to marry some she doesn't like or something. Be he has his hat, so he's going to go, and <u>Mom is being patient and loving and wanting best for her child.</u> He goes through all the nonsense, pulled through the mill and come back to Mom and she doesn't say "I told you so" and has some big meal for him and he takes it up. She's so happy to have her baby back, not her baby, her son. You know how Mom makes everything better. It all could have been avoided but she's not going there. <u>Her baby is back and she fixes a big meal and listens to what he has to say.</u>

TAT CARD 7GF

This scale rates the extent to which the story reflects themes of alienation, isolation, and disconnection vs. intimacy, warmth, and mutual support. Being alone is not equal to being alienated unless it distinctly implicates a distant or strained relationship or implies a lack of supporting relationships.

Level 1 (High Alienation):

At level 1, the narrative emphasizes lack of interaction and connection, with clear signs of alienation. There is little to no mitigation of the alienation with signs of intimacy or connection. At least one character is portrayed as isolated, alone, lonely, with the narrative specifically emphasizing alienation, and not just conflict or abuse. On Card 7GF, the characters may fail to make an emotional connection with one another. Characters may feel rejected or neglected.

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62. Teen pregnancy. She was being a naughty girl and ends up having a baby. Mother is reading her the Bible, while she holds the baby in her hands. (What is the girl thinking, feeling?) She's not thinking, just spaced out. (Feeling?) I guess she's upset. (Mother thinking? Feeling?) Mother is furious. (Outcome?) They keep the baby and send her to reform school.

112. The woman is the mother, and the girl is the daughter. She's not in the least bit interested in the doll she's holding. The mother is really trying – sincerely trying to be a good mother. I think she's holding a book – I'm not sure – but she's reading to the daughter. She bought the child pretty clothes, pretty barrettes for her hair, nice shoes and socks, but the girl… here it is the mother who is the victim. Here is a girl who is emotionally disturbed and unable to respond to the mother. The mother has a lot of love for her daughter but she doesn't know how to reach her. (How does it end?) The daughter is institutionalized and the mother is broken-hearted. That doesn't happen for a number of years, though. I think it's in the 1940s, again because of the clothing, and the help the daughter needed was not available at that time. Had she gotten the help she needed then, it wouldn't (?) that way.

141. Hmm. Takes place somewhere in like the 1940s. The furniture is Victorianesque. Uhm, the chair is unusually close to the settee. Pictured seated is a mother or grandmother figure talking to the young girl who's approximately 12 years old. And she's either holding a very premature baby (laughs) or a doll. And the mother/grandmother looks like she's reading to her like from the bible or something. The young girl is very distant. So… past? (Nod) The little girl actually lost her family and she's being taken care of by the mother/grandmother figure. Uhh, future. The young girl leaves as soon as she's of age. And ends up getting into a lot of trouble. Making a lot of bad choices.

Level 2 (Alienation):

Characters are still depicted as abandoned, alienated, alone, or bereft. They may feel neglected or rejected. However, this is mitigated by some positive interaction. Alternatively, the alienation is depicted as mild, without affective intensity or portrayed in

vague terms, without detail.   If there is evidence of intimacy, themes of alienation predominate over intimacy.

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3. It takes place in the early 1900s America. This is a girl from a wealthy family. They are so wealthy that she has a French maid. <u>She's upset because her parents are always gone and the maid tries to befriend and lift up her spirits. But the girl feels unloved and skeptical about her parents</u>. She vows that when she is a parent she'll spend a lot more time with her kids.

49. The little girl wants attention. <u>She wants to talk to her mother but her mother's busy reading her book.</u> The girl's going to go back to her room and play with her doll. (What's she feeling?) <u>Disappointed because her mother doesn't want to be bothered with her talking to her.</u>

72. The little girl is confused about something… I guess she's looking for answers somehow and she's attached to the doll… <u>a baby doll that's keeping her company</u>. The older female is giving her advice or something. (Next?) <u>She's going to get through the day</u>.

123. Oh, this looks like a mother and child – and child's holding a baby doll. <u>Mother is telling her a story and the daughter is not looking at mom. She's staring off into nowhere like she doesn't want to hear it.</u> She's clutching the doll. (Feeling?) Looks like mom is serious about what she's telling her daughter and <u>the daughter is angry because she doesn't want to hear it</u>. All sad stories.

Level 3 (Neutral):

At level 3, stories depict neither alienation nor intimacy. Relationships are neutral or peripheral to the story. Likewise, there may be themes of conflict or loss but not alienation per se. The girl may feel bored, may not want to listen to the woman or may want to be elsewhere but themes of alienation per se are not evident.

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56. Ok. The little girl is thinking. She seems bored. The mom is reading something out of a book to her. Story is: the little girl was playing with her doll and her mother forced her to sit down and listen to her read some poetry out of her book. The girl doesn't like poetry, so she's bored, wishes she could be outside playing. She's daydreaming and the next thing she knows her mother is done (laughs). (Next?) Next her mother gives her permission to go outside and play and she stays outside 'til it's suppertime.

77. The nanny and the girl. The nanny is trying to tell her something and she's in her own thoughts. (How does it end?) I don't know. She will probably listen to her and do whatever she tells her. (Thinking?) I don't know. Something abstract. (Feeling?) Where is that prince that's going to come and rescue me? (Laughs)

78. Here we have a mother and daughter. She's about 11 or 12. The mother's trying to read her a book. The girl doesn't seem too interested. She's drifted away. Oh, god do I have to hear those stories every day? She's drifted away. Maybe she'd rather be outside or playing with a doll in her room. But she can't. This is something her mother does every day after lunch. Maybe she's teaching her something like the Bible. The girl seems aaaaaa…. Afterwards, the

girl's going to go play after her mother reads to her. Although she doesn't want to, she has to think about what her mother read because she will be questioned the next day. Who were the main characters? Do you remember them? She looks like a smart girl.

Level 4 (Intimacy):

At level 4, there is clear evidence of intimacy, empathy, and concern for other characters. Themes of intimacy often involve one character providing support and care for the other, In Card 7GF, this might involve the woman providing comfort to the young girl or the girl enjoying the shared activity with or the attention of the woman. The description may be somewhat flat, vague, insufficiently vivid, however, or the intimacy is qualified by evidence of some degree of conflict, distance or alienation.

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41. Uhm… it looks like her mom is reading her a story. She has a book with her so she's probably reading a story. <u>The girl is probably lost in the story like she's imagining she's in it.</u> Her face looks like it's far away. Like she's not there – you know, <u>like what happens when people get really into the story</u>. <u>She's probably deep into thought about what her mom is saying</u>. (Feeling?) They both look calm. Well, when someone is reading a story I don't think they show any emotion. The girl looks calm. She could be bored. When someone's lost in thought, they kind of look like they're bored, but it could be something else. (Before?) The girl's probably tired of playing with this doll <u>so maybe she wanted to hear a story or maybe her mom wanted to tell her a story so she's just sitting there listening</u>. (After?) She's either– if she's not bored, she'll probably want to hear another story. If she is bored, she'll probably go outside or continue playing with her doll.

117. She's reading her a story. That's her nanny and she's reading her a story, and the girl's thinking about the story. Imagining. She's got a baby doll. Imagining the story. <u>I think she likes the story. She's got a smile on her face. She has the baby doll. The story has a good ending</u>. That's it.

Level 5 (High Intimacy):

At level 5, there is a more vivid or intense depiction of intimacy than at level 4. Characters are active and interactive. They may show considerable empathy and concern for one another or take specific action to express emotional attachment to one another. Evidence of closeness, intimacy, concern for others, empathy, or the ability to provide comfort to others is more prominent than at level 4. Likewise, characters may be more emotionally engaged than at level 4. Also, positive interactions are less diluted by negative elements as is often found at level 4. If negative aspects to the characters' interaction are present, themes of intimacy and empathy strongly predominate.

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71. She's happy. Have little baby doll. (Mommy) <u>so looking at it, the feeling is of love, she loves the baby doll</u>. <u>Mom looking at her seems like they love each other</u>. (Mom thinking?) Looking at baby doll. (End?) Think she'll play with baby doll. <u>They have the love between each other</u>.

98. She's reading to her. Probably a ritual they have going. <u>And it's their bonding time as mother and daughter</u>. (Thinking/Feeling?) They seem to be into the story. (End?) <u>She'll close the book and embrace her daughter and teach her a few lessons of life from the story</u>.

137. Before the mother buys the child a doll, presently they're playing with it, I don't know what the future is for that, uhm, future is they'll play another hour, then the mother will make dinner and they'll have dinner together. (Thinking and feeling?) <u>They feel happy enjoying one another's company and playing with the doll</u>. (T?) (Pause) What are they thinking… if they should feed the baby first or diaper the baby.

TAT CARD 13MF

This scale rates the extent to which the story reflects themes of alienation, isolation, and disconnection vs. intimacy, warmth, and mutual support. Being alone is not equal to being alienated unless it distinctly implicates a distant or strained relationship or implies a lack of supporting relationships. On Card 13MF, themes of intimacy are less common while themes of alienation are more so. Thus stories will tend towards the alienation end of the scale.

Level 1 (High Alienation):

At level 1, the narrative emphasizes lack of interaction and connection, with clear signs of alienation. There is little to no mitigation of the alienation with signs of intimacy, empathy or connection. At least one character is portrayed as isolated, alone, lonely, with the narrative specifically emphasizing alienation, and not just conflict or abuse. Alternatively, characters may be portrayed as indifferent to one another or markedly disengaged. On Card 13MF, stories may depict markedly callous treatment and/or indifference to the wellbeing or even life of the other character. Violent stories in which the rape, murder, or assault is portrayed as cold and callous are rated at level 1. Violence that betrays crimes of passion, however, may not be rated at level 1 if the perpetrating character shows some form of intensely felt engagement with the other character.   Such stories are rated level 2.

#7: well I don't know what is going on here but maybe they have some sort of disagreement. Maybe they're going to break up. It seems the man is taking it harder than the woman. the woman just lies there exposing her breast. She is like whatever it it it is. It just wont work out. <u>Maybe there are in two different world that can get together like parallel worlds that never meets. Her may have tried to talk to her but not even that works</u>. I don't know what the woman is experience. But whatever the man is experiencing it is not pleasure that for sure. They way he has hands over his eyes it is like he is covering something maybe tears maybe he is angry. <u>Overall it seems like they both are going into separate worlds. I don't know that they had a fight just parallel situation and it just can't meet. They're both turning away form each other. I mean I really don't know but there is a sense of definite—finite like and end</u>.

#43: This reminds me of book I read by (dryder?). Can't remember the name of it where the man leaves his wife and he had an affair with another woman then he goes away. He can't find a job after he left his good job. He killed her. She doesn't look well. She became ill and he couldn't take care of her and she died. His lover. <u>He killed her, but feels nothing left, totally out of it. He doesn't care anymore. Nothing anymore, nothing.</u>

#62: ohhh he in trouble. He just had an affair with someone. It looks like she's dead. He's worried. He doesn't know what will happen. He's debating if he should go to the police. He scared, terrified actually. He gets arrested for murder. <u>Some chick he picked up at a bar</u>.

#105: they just had relations and <u>he embarrassed of her disgusted of her. He's going to dress up and go away</u>. That's it.

Level 2: (Alienation):

Characters are still depicted as alienated, callous, alone, abandoned, or bereft. However, this is mitigated by some positive interaction, some concern, remorse or shame about having hurt the other. Alternatively the alienation is depicted as mild, without affective intensity or portrayed in vague terms, without detail.   If there is evidence of intimacy, themes of alienation predominate over intimacy. Passionate violence with evidence of emotional engagement between the characters would likely be rated at level 2.

27: 10:07 hes just standing up. Looks like he getting ready to leave. She's just lying down. Just resting. That all that's all I know. Don't know. Don't know. <u>He just leaves her that all. To go wherever. Her has to go that's all. Bad I guess.</u> That's all.

#45: the woman seems naked she lying on the bed, the man seems tired…not tired he has his hand over his eyes and seems to be stepping away from her you don't know if she's had sex with—she looks like a young woman its difficult to say but the bed is kind of low to be a bed it may not be a bed again its hard to tell. This might be a place far away maybe in time not this century. There are books or maybe its just that this place is neat. He goes home as usual she's stays lying in bed she's looking into space. <u>She seems disinterested in him for some reason</u>. She looking away.
#89: you know you could tell a lot of stores with this. The man has to get up and go to work. He's tired anyway. The woman is not feeling right. <u>She's not sick but she just not feeling right and can't wait for him to leave so she can relax. Its been a long tough night</u>. The end.

#95: The man was angry at the woman. <u>She wanted him to make love to her and he didn't want to and he hit her but now he's ashamed and embarrassed</u>. She's hurt physically and mentally.

Level 3: (Neutral):

At level 3, stories depict neither alienation nor intimacy. Relationships are neutral or peripheral to the story. Likewise, there may be themes of conflict or loss but not alienation per se.

#17: There's no way I can spin this one around but the father finds that his daughter was sleeping shirtless in her bed, so he covered his eyes put the sheet back on her and left the room. The daughter is asleep so she doesn't know what going on. The father just came to ask her a question saw she was shirtless covered her and walked out. He wanted to see if she needs a ride to class

the next day. That's it. He was embarrassed and surprised and I would say that there were guests inside the house.

#48: looks like early morning a man who spent the night with a lady wakes up he just got up and she's still sleeping.   He clears his eyes with his hand to try to wake up, not fully alert. They spent the night in the bar, probably drank alcohol and her too.   Not thinking yet or alert, going to wash his face or take a shower.   He feels alcohol in his blood, doesn't fully know it but subconsciously he has alcohol in his blood.

#69: he fell asleep and he woke up late for work. Tired. He was reading a book fell asleep. He goes to work.

Level 4: (Intimacy):

At level 4, there is clear evidence of intimacy, empathy, and concern for other characters. The description may be somewhat flat, vague, insufficiently vivid, however, or the intimacy is qualified by evidence of some degree of conflict, distance or alienation.

#51: He just made love to his girlfriend…ashamed of himself because not married. Covering up face because exhausted. Nothing, making love to her the following evening. He looks like a nice guy. Maybe get married, looks like Saturday night books on how to have a date.

#61: I think the man feels he made mistake with this woman and realizes that he must go quickly. He is tired and needs to go to work. Hard job. They feel comfortable with each other and they just met. The lady is not covering up and he doesn't mind that she is still in bed and he is not waking her up. He gave her a kiss and said that he will see her tonight. The only problem is that they just met and they want to live in the country, I think he works in an industrial office. I think before he goes to bed they each read a good novel, philosophy. They have a good set-up in the room but it is not big enough. They need to hug each other at night to stay in the same bed. I think he is not totally aware of what he wants out of life. Very relaxed and happy because the covers are not over her body; she is okay. They just met it is the second time and she knows that he goes to work and she will see him later.

#63: the woman is dead and the man is crying about it. He came home and found her dead he does not know why how. He is trying not to think how to get even with the one who did it. Very emotional he has his hand over his eyes want to find out who did it., I don't know if she was his girlfriend fiancé wife but she was very close to him he wants to get even. No . he will find the killer somehow will deal with it his way through the law.

#88: I believe that she is still sleep and he already got up and dressed. Its their bedroom and there are books and pictures of the house on the wall. It looks like she undressed from the waist up and the man look like… I'm not sure.. looks like he is ashamed to see her because he is covering his face. He is tired because he has to go to work. Probably his wife. Its definitely their bedroom

because of chair two book and night table with a lamp. She is asleep. She could be sick and he covers his face <u>because he hates to leave her by herself. That he doesn't want to leave her alone.</u> I don't know what ummm mood he's in. Maybe he's is rubbing his face with his sleeve. <u>Maybe he doesn't want to leave her.</u> I still don't know what mood he's in. <u>He's going to change, his mind call work and stay with her for the day</u>. Lousy story right? Because I don't know what mood he is in. his mood is sad. Should I say more? I change my mind I think he is going to work but <u>he is still sad about it because she is still sick</u>. It is because he is dressed if he would not go to work he would not be dressed.

Level 5 (High Intimacy):

 At level 5, there is a more vivid or intense depiction of intimacy than at level 4. Characters are active and interactive. They may show considerable empathy and concern for one another or take specific action to express emotional attachment to one another. Characters may be more emotionally engaged than at level 4. Also, positive interactions are less diluted by negative elements as is often found at level 4. If negative aspects to the characters' interaction are present, themes of intimacy and empathy strongly predominate. Sexual activity is depicted as intimate and loving rather than casual and emotionally disengaged.

#40: This person just got up with his wife girlfriend significant other. He's in a rush to go somewhere. Something came up but he doesn't want to leave he's tired and <u>enjoys being with this woman. He feels very comfortable being with this woman. They hold hands. He must decide immediately but he doesn't want to go</u>. He feeling tired he hasn't put on his shoes so he might not go. He'd rather stay in bed with her. She's there thoughtless it up to him. He has to make the decision. <u>She feel she wants to lie in bed with him</u>. He has to decide to leave or stay.

#86: He walked into the room and <u>she said "Surprise it's your birthday"</u> and he said "Oh, I didn't expect that". <u>She's feeling warm feelings and he's feeling surprised. He's joking that he's not going to look </u>or something. Then he gets undressed and goes to bed and <u>they have this birthday thing going </u>and its morning and the weekend and so they sleep late. He came home from work and she was off that day. He's surprised and joking around her with her. "I didn't expect that or I'm not going to look" let me get ready for bed and take this moment. <u>Let me get undressed and enjoy the birthday gift</u>. He looks even like he's tired. She waiting then he gets his second wind.

 #113: He's covering his eyes. <u>Him and his wife just made passionate love</u> and he's getting up covering his eyes from the sun because the shade went up by accident and his wife's asleep. <u>Nine months later they have a baby. 21 year later the baby is a grown man and he gets married and has children of his own.</u>

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