1957

Study to determine the effects of frustration upon the selection of thematic apperception test cards

James Kern Dick
The University of Montana

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A STUDY TO DETERMINE THE EFFECTS OF FRUSTRATION UPON THE SELECTION OF THEMATIC APPERCEPTION TEST CARDS

by

James Kern Dick

B. A. Montana State University, 1956

Presented in Partial Fulfillment of the Requirements for the Degree of Master of Arts

Montana State University

1957

Approved by:

[Signatures]

Date

AUG 19 1957
ACKNOWLEDGMENT

I am deeply grateful to Dr. Bert R. Sappenfield under whose expert guidance and friendly assistance this study has been pursued.

JKD
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CHAPTER I

INTRODUCTION

Morgan and Murray introduced the Thematic Apperception Test\(^1\) in 1935, basing their opinion of its value on the "well known fact" that an individual when confronted with an ambiguous social situation which he is required to interpret, will likely reveal aspects of his own personality in the process (79).

Nature of the Test.-- Murray describes the thirty-one cards used in the TAT in the following manner:

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

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

3BM. On the floor against a couch is the huddled form of a boy with his head bowed on his right arm. Beside him on the floor is a revolver.

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

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

\(^1\)Hereafter referred to as the TAT.
5. A middle-aged woman is standing on the threshold of a half-opened door looking into a room.

6BM. A short elderly woman stands with her back turned to a tall young man. The latter is looking downward with a perplexed expression.

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

7BM. A gray-haired man is looking at a younger man who is sullenly staring into space.

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

8BM. An adolescent boy looks straight out of the picture. The barrel of a rifle is visible at one side, and in the background is the dim scene of a surgical operation, like a reverie-image.

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

9BM. Four men in overalls are lying on the grass taking it easy.

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

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

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

12M. A young man is lying on a couch with his eyes closed. Leaning over him is the gaunt figure of an elderly man, his
hand stretched out above the face of the reclining figure.

12F. The portrait of a young woman. A weird old woman with a shawl over her head is grimacing in the background.

12BG. A rowboat is drawn up on the bank of a woodland stream. There are no human figures in the picture.

13MF. A young man is standing with downcast head buried in his arm. Behind him is the figure of a woman lying in bed.

13B. A little boy is sitting on the doorstep of a log cabin.

13G. A little girl is climbing a winding flight of stairs.

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

15. A gaunt man with clenched hands is standing among gravestones.

16. Blank card.

17BM. A naked man is clinging to a rope.

17GF. A bridge over water. A female figure leans over the railing. In the background are tall buildings and small figures of men.

18BM. A man is clutched from behind by three hands. The figures of his antagonists are not visible.

18GF. A woman has her hands squeezed around the throat of another woman whom she appears to be pushing backwards across the bannister of a stairway.

19. A weird picture of cloud formations overhanging a snow-covered cabin in the country.
20. The dimly illumined figure of a man (or woman) in the dead of night leaning against a lamp post (56).

A card that has no letter following the number is considered suitable for administration to both sexes and all ages. "BM" designates cards as suitable for boys and older males; "GF" designates cards suitable for girls and older females; "B" means that the picture is for younger boys only; "G" for young girls only; "BG" for boys and girls; "M" for males over fourteen; "F" for females over fourteen; and "MF" for males and females over fourteen (56).

Murray's instructions for adolescents and adults of average intelligence and sophistication are as follows:

This is a test of imagination, one form of intelligence. I am going to show you some pictures, one at a time, and your task will be to make up as dramatic a story as you can for each. Tell what 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. Speak your thoughts as they come to your mind. Do you understand?

Here is the first picture (56).

After having been given the instructions, the subjects are shown twenty of the thirty-one cards in two testing periods of about an hour each. As the stories are told, the examiner records them as nearly verbatim as possible.

Many forms of interpretation are in use today. Some are highly formalized, as is Murray's breakdown of every phrase or sentence of each protocol as to the needs of the
hero and the environmental forces to which he is exposed (press), and some are largely intuitive, as is Holt's method of reading the protocols, jotting down tentative hypotheses, and then attempting to integrate the notes and hypotheses into a complete personality summary (10).

However all methods of interpretation (formalized or intuitive) are basically quite similar in that they designate a hero, if possible, for each of the stories; then after the hero has been identified, the next step is to ascertain the hero's goals and how he strives to obtain them. The assumption that the subject identifies with a character in the story is vital to the TAT, for this is why the wishes, strivings, and conflicts of the identification-figure are interpreted as perhaps reflecting those of the subject.

Interpretation also involves evaluation of the manner in which the hero perceives his environment: does he regard it as friendly, hostile, neutral, or ambivalent?

The situations which the hero faces, the manner in which he copes with these situations, and his thoughts and feelings in doing so, are believed to reflect certain underlying strivings which are characteristic of the subject and which can be traced through a number of stories, although they may be experienced in a variety of forms (148). These problems and the methods of handling these problems which are characteristic of the subject are called thema. In every system of scoring and analysis the degree of consistency of
the thema is determined.

Studies of Reliability.—Almost immediately after the development of the TAT investigations of validity and reliability were begun. Reliability has been tested by two methods: (1) in terms of similarity between protocols of a given subject in successive administrations of the test, and (2) in terms of agreement between independent examiners in the scoring and interpretation of the test.

Eron, Terry, and Callahan (26) in utilizing the latter method had three judges independently rate the protocols of fifty male and fifty female college students on a ten centimeter scale, from "sad" on the left, to "happy" on the right. A high level of inter-judge reliability was attained. They also found, as did Garfield and Eron (30), that the TAT cards as a whole seemed to evoke more sad responses than happy ones, and that certain cards appeared to elicit more unhappy responses than did others. This led to investigations of what came to be known as "stimulus pull", "stimulus value", or "picture pull" of the cards.

Until this time it had been assumed that each of the TAT cards presented an equally ambiguous, unstructured situation, and that differences in emotional tone of stories told to different cards by the same subject could be directly attributed to the subject. The findings of Eron, Terry, and Callahan (26) seemed to indicate that each
of the cards had a stimulus value of its own which significantly influenced the emotional tone of the story told to it. Hence it was felt that in the interpretation of any protocol, due consideration should be given to the "picture pull" of the card before significance is attached to the quality of feeling invested by the narrator in his story.

Normative Studies.-- The most obvious solution to the problem apparently would be the establishment of norms, for if, for example, eighty-five per cent of college students reacted aggressively to a certain card and only one per cent to another card, different levels of meaning should be attached to the appearance of aggression in response to each of these cards.

Rosenzweig (69) in a study with the specific purpose of establishing "apperceptive" norms for an adult population, gave the TAT, following Murray's standard directions, to fifty men and fifty women. The subjects were chosen primarily for "normality in respect to mental health". The "normality" was "assured" by securing a brief history of each prospective subject concerning "nervous disease, psychiatric treatment, or institutionalization", and none with positive findings was used as a subject. The protocols obtained were investigated as to three main areas: (1) figures (human), (2) objects (including scenic background), and (3) problems and outcomes (story content). Then the frequencies of responses by percentage, in each category,
for men and for women, were calculated. Rosenzweig admitted that the main difficulty with the study was the small, non-characteristic sample of the adult population of the United States.

Eron (24) administered the TAT to fifty male veterans of World War II. Twenty-five were non-hospitalized college students and twenty-five were hospitalized schizophrenics. The two groups were well equated as to age, education, mental ability, and marital status. After analyzing the protocols, he listed the frequencies of themes, and the frequencies of themes given to each card for both groups.

In another study by Eron (25) the TAT was given to 150 male veterans of World War II, divided into six groups of twenty-five each. Group C₁ and Group C₂ were non-hospitalized college students; Group NHPN consisted of non-hospitalized psychoneurotics; Group HPN of hospitalized psychoneurotics; Group HS of hospitalized schizophrenics; and Group GNPH of the general neuropsychiatric hospital population. All groups were balanced as to age, education, mental ability, and marital status of the subjects. Three judges independently rated the protocols for emotional tone. The frequencies of stories of different emotional tone by group and the frequencies of stories of different emotional tone by card were tabulated.

These studies in attempting to establish norms, approached the problem from similar frames of reference. They either determined what percentage of a given population responded in
a given way to each of the cards, or they determined the frequencies of appearance of different types of responses to each card. Generally speaking, they attempted to establish "normal" responses for the population.
CHAPTER II

STATEMENT OF THE PROBLEM AND PROCEDURE
CHAPTER II

STATEMENT OF THE PROBLEM AND PROCEDURE

Statement of the Problem.— The purpose of this study is to investigate the general hypotheses that the TAT cards have a differential degree of "stimulus pull", and that subjects possessing different motivational patterns will select different cards.

According to the frustration-aggression hypothesis, frustration produces instigators to a number of different types of responses, one of which is an instigation to some form of aggression (54). Moreover substitute responses for the overt expression of aggression are related to two conditions as follows: (1) the frequency of substitute responses varies positively with the strength of anticipatory responses to punishment-for-being-aggressive, and (2) the frequency of substitute responses varies inversely with the strength of the frustrated goal response (22). It would then appear that if a subject were mildly frustrated (that is, instigated to aggressive behavior) and if the situation were not appropriate for the overt expression of aggression, then substitute forms of aggression can be expected to occur. It is then conceivable that when conditions are not favorable for the expression of aggression, a sort of vicarious relief may be found by the projection of
aggression into an ambiguous, unstructured situation; and that the subject will be alert to stimuli present in the TAT cards which provoke aggression. It seems likely that some of the TAT cards contain more aggressive cues than others and hence will evoke more aggressive responses.

Hypotheses.-- The following specific hypotheses were tested:

1. Frustrated subjects will, when they may select cards, make a significantly different choice of cards from non-frustrated subjects.

2. When the cards chosen as "interesting" and "uninteresting" by frustrated subjects are administered to non-frustrated subjects, the "interesting" cards will elicit significantly more aggressive responses than the "uninteresting" cards.

If the frustrated group of subjects were to select significantly different cards from the non-frustrated subjects, they may do so because of the aggressive cues offered by the cards. If this were the reason, it could be expected that the cards selected most frequently as "interesting" by the frustrated group would elicit more aggressive responses from a non-frustrated group than the cards selected most frequently as "uninteresting" because of the assumed greater number of aggressive cues present in the "interesting" cards.

Procedure.-- Individually a group of twelve frustrated subjects were to select differently cards from the non-frustrated subjects. The method used to frustrate the subjects is described on page 13.
subjects (Group A) were shown all thirty-one TAT cards spread in random order on a table\textsuperscript{2}. They were given the following instructions:

Before you are some cards depicting many different situations. I would like you to look at them and then pick out the five cards that look most interesting to you.

After they had chosen the five cards that appeared most interesting to them, they were asked to choose the five cards which appeared least interesting to them. The same procedure was followed for a group of twelve non-frustrated subjects (Group B).

Following the selection of cards, the subjects of both groups were given the following checklist of aggressive feeling:

Since it is planned for this test to be given on a large scale, additional information is needed. Check one or more of the following:

- The test was interesting the way it is.
- Modifications should be made to make it more interesting.
- The test seems both boring and meaningless.
- The attitude of the tester made the testing unpleasant.
- The whole situation was a waste of time.

The subjects were additionally instructed not to write their names on the checklist but to place either

\textsuperscript{2}The random order was different for each subject.
an "N" (non-frustrated) or an "F" (frustrated) at the top. They were not told the meaning of the "N" or "F". When each subject finished with the list, he dropped it into a box and shook the box so the experimenter could not identify the subject's checklist.

After the frequencies of cards selected by Group A were tabulated, the five cards which were most frequently chosen as "interesting" and the five cards which were most frequently chosen as "uninteresting" were presented in random order to a group of twenty-four non-frustrated subjects (Group C). This modified TAT was administered individually to the members of the group using Murray's standard instructions (56).

The subjects were male students drawn from introductory psychology classes. After forty-eight subjects had volunteered, twelve were selected at random to serve as the frustrated group and twelve to serve as the non-frustrated group. The twenty-four remaining served as Group C.

To induce frustration in this study, the subject who

3 Again the random order was different for each subject.

4 The problem of frustrating sophisticated adults is a difficult one. It has been found that using physiological deprivation as a means of frustration usually fails for two reasons. In the first place, it is hard to deprive a college student of one of his physiological needs long enough to be effective or practical, and secondly it is readily apparent to him that the experimenter can do nothing to "hurt" him or even make him seriously uncomfortable. For these
was to be frustrated was ushered into a room in which two women confederates of the experimenter were sitting. The subject and the two confederates were then told that a test had recently been developed which gives an excellent indication of a person's intelligence and personality. The intelligence aspect of the test was passed over rapidly by the experimenter's saying that, "we all know what is meant by intelligence." By personality, they were told, is meant the ability to get along with other, to succeed in their jobs, whatever the job might be, and to cooperate in our predominately social environment; that is why the test is given

reasons it was thought that socially frustrating situations would produce the best results. It is thought that the method used in this study closely follows the criteria listed by Lindzey and Riecken for producing a frustrating situation in the laboratory. They believed that to be frustrating, a situation in the laboratory must:

(1) frustrate multiple needs
(2) bring into operation social motives by making it a group situation
(3) link members of the group functionally so that failure by one will be felt by all
(4) make success or failure appear to rest wholly on himself
(5) make the situation serious and not like a game
(6) employ a meaningful yet boring task--one that in itself is frustrating
(7) make the failure immediately known to him
(8) conceal the intent of the experiment to frustrate the subject
(9) have considerable flexibility to handle subjects who deviate
(10) inhibit very strongly any behavior that would reduce tension.

Since it was felt that the adequacy of frustration of the subjects would have great importance in the outcome of the experiment, these points were followed carefully.
to three or four people at once. It was again stressed that the experimenter wanted to see how well they could cooperate. The test that they were given was the digit span forward, consisting of the task of repeating a list of numbers which the experimenter read to them. The numbers were read at the rate of one per second. They were informed that since the experimenter wanted to see how well they really could do, (to obtain accurate results for validation purposes) he was authorized to give each of them five dollars if they all should succeed in remembering a certain number of digits. The numbers were then read to them, each person in turn, starting with three digits and increasing one each time. The subject was told that he succeeded on the first two trials, and then was informed that he had failed, while the confederates were told that they had succeeded on two additional trials. The experimenter, after witnessing the subject's failure, almost ignored him and told the confederates that he would now like to see how well they could have done on the next trials. Before beginning the next trial, the experimenter offhandedly told the subject that he may as well try again, just to see... On the second trial after the original failure, the subject was ignored completely.

It is probable that this technique frustrated multiple needs and brought into operation social motives since it involved a group situation in which members of the group
were linked functionally so that failure by one was felt by all. It appeared that it was quite evident to the subjects that they were solely responsible for their success or failure, yet it was equally evident to them that their success or failure affected the whole group. It was hoped that the experimenter and the confederates in their attempt to make the subject feel that the task was meaningful and important, made it seem serious and unlike a game. When the subject arrived to participate in the experiment, he found the confederates present and acting slightly annoyed at his evident tardiness. The greetings given him by the experimenter and the confederates were abrupt. His chair was placed between and slightly behind the two confederates so that he could readily notice any of their facial expressions. After the experimenter had given the instructions, he asked if there were any questions. One of the confederates then inquired if she properly understood the directions; "In other words, we all (she paused and looked at the other members of the group) have to get the numbers right before any one of us gets the five dollars?" She was assured that she had properly interpreted the directions. At the subject's initial failure one of the confederates said, "Oh, great!", while the other said nothing but looked at the subject and shook her head. The attitudes of the confederates plus an immediate statement from the experimenter made the subject's failure rapidly known to him. The situation offered some
flexibility with which to handle many circumstances that arose; for example, the behavior of the confederates toward the subject and his failure was different, when necessary, with different subjects to provide the maximum amount of frustration. It appeared that the attitudes of the experimenter and the confederates strongly inhibited any behavior that would reduce tension. Although the confederates were unfriendly and the experimenter terse, they were not "rude" or obviously aggressive toward the subject and thus did not offer him much opportunity to react aggressively toward them and in this manner reduce tension. This, coupled with the fact that the subject was aware that he was the cause of the failure, made any tension reduction minimal.

The protocols obtained from Group 0 were given to four judges (the experimenter and three other psychology students) to score for aggressive responses. The judges scored the protocols independently of one another. Since it was hoped to keep the real intent of the experiment from the judges, they were told that it was a study investigating an aspect of the frustration-aggression hypothesis.

The judges were independently given all the protocols, each on a separate piece of paper, a sheet containing Mussen and Naylor's (57) list of aggressive acts and thoughts, and the following oral directions:
I would like you to score these TAT protocols for aggressive responses. As a guide use the list of aggressive thoughts and acts which I have given you. In the case of words or phrases which you think are synonymous with those listed, use your own judgment. Please underline the portions of the protocols you score as aggressive. When you return the protocols, please include your total aggressive score. Don't talk to anyone about this.

After the judges had independently scored the protocols they all met to discuss points of disagreement.

Mussen and Naylor (57) define aggression as any act or thought that explicitly or implicitly has as its goal response, injury to an organism or organism surrogate. Their list of aggressive acts and thoughts contains:

- fighting, killing, criminally assaulting,
- getting angry, hating, quarreling, cursing,
- criticizing, blaming, ridiculing, breaking and smashing, escaping restraint, running away, resisting coercion, restraint, resisting authority, lying, cheating, stealing, gambling, forcing someone to change his behavior or ideas, domineering or restraining someone, rejecting, scorning or repudiating, suicide, self injury or self depreciation, death, illness, or accident.
CHAPTER III

RESULTS
CHAPTER III

RESULTS

The general hypotheses investigated in this study stated that the TAT cards have a differential degree of "stimulus pull", and that under different conditions of motivation different groups of cards will be selected by a population. More specifically, Hypothesis 1 stated that frustrated subjects (Group A) will make a significantly different choice of cards from non-frustrated subjects (Group B). It was assumed that any differences in cards selected by the two groups can be attributed to the presence of frustration in Group A. A test of Hypothesis 2 indirectly indicates the amount of frustration present in Group A by determining whether the cards they choose as "interesting" elicit more aggressive responses from a non-frustrated group (Group C) than the cards they choose as "uninteresting."

Test of the Adequacy of the Aggressive Checklist.-- Since it was thought that a more direct indication of frustration would be useful, the checklist of aggressive feeling was given to both Groups A and B. The first item on this checklist was arbitrarily assigned a scale value of one and the fifth item a scale value of five; a scale value of five considered to indicate the most aggression.
If a subject checked more than one item his final score was the average score of the items checked. The results of the checklist are shown in Table 1.

Group A had a mean of 2.83, with a standard deviation of .687. Group B had a mean of 1.37, with a standard deviation of .989. A "t" of 4.92 indicated that the difference between the groups was significant at the one per cent level of confidence. From these data it was concluded that the members of Group A were made to feel significantly more frustrated than the members of Group B.

The number of times that each TAT card was chosen as either "interesting" or "uninteresting" by Group A and Group B is shown in Table 4. Tables 5 and 6 indicate the individual cards selected by members of each group.

Test of Hypothesis One.— The data presented in Tables 4, 5, and 6 are the basis of the "selection scores" of Table 2. In an effort to discover an adequate method of determining whether there was a difference between cards selected by the two groups, it was decided to treat the card selection as a test. The five cards selected most frequently as "interesting" by Group A were considered to be "correct" responses to the instructions requesting the subjects to pick the five cards most interesting to them. Any one of the five cards chosen most frequently as "interesting" by Group A was given a score of +1 every time it was selected as an interesting card by a subject.
### TABLE 1

SUBJECT'S "AGGRESSIVE CHECKLIST" SCORES

<table>
<thead>
<tr>
<th>Subject</th>
<th>Group A</th>
<th>Group B</th>
</tr>
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<tbody>
<tr>
<td>1.</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>2.</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>3.</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>4.</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>5.</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>6.</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>7.</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>8.</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>9.</td>
<td>3</td>
<td>1.5</td>
</tr>
<tr>
<td>10.</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>11.</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>12.</td>
<td>3</td>
<td>1</td>
</tr>
</tbody>
</table>

Total 34 16.5

Group A mean 2.83  
Group B mean 1.37  
Standard Deviation .687  
Standard Deviation .989  
"t" 4.92
All other cards were considered as "incorrect" responses and given a score of -1. In the same manner, the five cards selected most frequently by Group A as "uninteresting" were considered to be "correct" responses to the instructions to pick the five cards which appeared least interesting to them. These cards were assigned a score of +1 every time that they were chosen and all other cards were assigned a score of -1.

A subject's selection score could range from +10 to -10; a score of +10 would signify that a subject had chosen the same "interesting" and "uninteresting" cards as did Group A, and a score of -10 would signify that a subject had chosen as "interesting" or "uninteresting" none of the cards selected by Group A.

The mean selection score for Group A was -.1666, with a standard deviation of .64. Group B had a mean of -4.833, with a standard deviation of 2.07. A "t" test analysis yielded a "t" of 3.19, indicating a difference between the two groups significant at the one per cent level of confidence. From these data it was concluded that frustrated subjects choose significantly different TAT cards from non-frustrated subjects.

**Test of Hypothesis Two.**—In determining the number of aggressive responses to "interesting" and "uninteresting" cards by Group C, only responses that all four judges agreed upon as being aggressive were utilized. If the judges' total numerical score of aggressive responses had been used
TABLE 2

"SELECTION SCORE" OF SUBJECTS BY GROUP

<table>
<thead>
<tr>
<th>Subject</th>
<th>Group A</th>
<th>Group B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>-2</td>
<td>-6</td>
</tr>
<tr>
<td>2.</td>
<td>-2</td>
<td>-8</td>
</tr>
<tr>
<td>3.</td>
<td>-6</td>
<td>-8</td>
</tr>
<tr>
<td>4.</td>
<td>4</td>
<td>-6</td>
</tr>
<tr>
<td>5.</td>
<td>-6</td>
<td>-4</td>
</tr>
<tr>
<td>6.</td>
<td>-2</td>
<td>-6</td>
</tr>
<tr>
<td>7.</td>
<td>2</td>
<td>-4</td>
</tr>
<tr>
<td>8.</td>
<td>4</td>
<td>-2</td>
</tr>
<tr>
<td>9.</td>
<td>0</td>
<td>-4</td>
</tr>
<tr>
<td>10.</td>
<td>-6</td>
<td>-2</td>
</tr>
<tr>
<td>11.</td>
<td>2</td>
<td>-6</td>
</tr>
<tr>
<td>12.</td>
<td>10</td>
<td>-2</td>
</tr>
</tbody>
</table>

Group A mean - .1666

Group B mean - 4.833

Standard Deviation 4.64

Standard Deviation 2.07

"t" 3.19
there would have been an apparent inter-judge reliability of 100 per cent. Each judge reported a total numerical score of 107 aggressive responses for "interesting" cards and 63 for "uninteresting" cards. However, when the individual words and phrases scored as aggressive by each judge were examined, different results were obtained. On the "interesting" cards there was a total agreement (that is, agreement on the words or phrases scored as aggressive) by the judges in 97 out of 107 responses; 96% total agreement. On the "uninteresting" cards the judges were in total agreement on 54 of the 63 responses; 85% total agreement. Partial agreement (those responses agreed upon as being aggressive by all the judges after discussion) added five additional responses to the 97 on the "interesting" cards and two additional responses to the 54 on the "uninteresting" cards. The judges could not agree on the remaining responses. In scoring responses as aggressive in the protocols of "interesting" cards, three of the four judges were in total agreement in all but one instance.

The number of aggressive responses made by Group C to the "interesting" and "uninteresting" cards is shown in Table 3. The mean number of aggressive responses for the "interesting" cards is 4.04 and the standard deviation is 1.48. The "uninteresting" cards had a mean of 2.25 and a standard deviation of 1.13. The "t" was 4.625, showing a significant difference at the one per cent level of
**TABLE 3**

NUMBER OF AGGRESSIVE RESPONSES BY GROUP C TO "INTERESTING" AND "UNINTERESTING" CARDS

<table>
<thead>
<tr>
<th>Subject</th>
<th>&quot;Interesting&quot;</th>
<th>&quot;Uninteresting&quot;</th>
</tr>
</thead>
<tbody>
<tr>
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<tr>
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<tr>
<td>5</td>
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<tr>
<td>6</td>
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</tr>
<tr>
<td>7</td>
<td>3</td>
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<tr>
<td>8</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>9</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>10</td>
<td>5</td>
<td>4</td>
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<tr>
<td>11</td>
<td>6</td>
<td>5</td>
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<td>2</td>
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<tr>
<td>13</td>
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<td>1</td>
</tr>
<tr>
<td>14</td>
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<td>3</td>
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<tr>
<td>15</td>
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<tr>
<td>16</td>
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<td>17</td>
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<tr>
<td>18</td>
<td>3</td>
<td>1</td>
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<tr>
<td>19</td>
<td>4</td>
<td>2</td>
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<tr>
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<td>4</td>
<td>1</td>
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<td>21</td>
<td>3</td>
<td>1</td>
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<td>22</td>
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<td>23</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>24</td>
<td></td>
<td>2</td>
</tr>
</tbody>
</table>

Total 97 54

Mean 4.04 Mean 2.25
Standard Deviation 1.48 Standard Deviation 1.13
"t" 4.625
confidence. On the basis of these data it was concluded that cards selected as "interesting" by frustrated subjects elicit significantly more aggressive responses from non-frustrated subjects than do cards chosen as "uninteresting".

No significant difference was found in the length of the stories told to the "interesting" cards as opposed to those told to the "uninteresting" cards.
CHAPTER IV
DISCUSSION
CHAPTER IV

DISCUSSION

Discussion of Results.— As shown in Table 1, the checklist of aggressive feeling revealed that the subjects of Group A felt significantly more frustrated than the subjects of Group B. The "test" situation in which the subjects of Group A participated, coupled with the task of card selection, apparently produced more frustration than the sole task of card selection. Perhaps a similar checklist would indicate an even greater difference between frustrated and non-frustrated groups if it were administered immediately following the frustrating situation. Frustration produces tension within the organism; the greater the tension, the greater the need to reduce the tension, and the less adaptive or specific is the tension-reducing behavior. Since the subjects of Group A (the frustrated group) selected TAT cards after they were frustrated, and before they received the checklist, they had the opportunity for the reduction of aggressive tension; a reduction of tension that would have a tendency to suppress differences between the two groups.

A test of Hypothesis 1 revealed that frustrated subjects choose significantly different TAT cards from non-frustrated
subjects. The data offering a possible explanation for this are those utilized in a test of Hypothesis 2. It was found that the cards selected most frequently as "interesting" by Group A evoked significantly more aggressive responses from Group C than did the cards chosen as "uninteresting". In telling stories to the "interesting" cards, Group C was responding to cards possessing more aggressive stimuli than were present in the "uninteresting" cards. It would appear that the frustrated subjects chose as "interesting" cards those containing aggressive stimuli, and that they chose these cards because of their aggressive stimuli. The tension produced by frustration was partially reduced by the selection of cards containing cues of an aggressive nature.

Implications of the Study.-- Progression from specific to general hypotheses must necessarily be cautious. This study obtained data substantiating the hypothesis that frustrated subjects will choose significantly different cards from non-frustrated subjects; but whether the possession of any other unique motivational pattern by a group enhances the probability of unique card selection by the group is speculative. For example, would sexually motivated subjects choose TAT cards containing sexual stimuli; or would religiously motivated subjects select cards with religious connotations? It is hypothesized that they would, but the need for further study centered
around different motivational patterns is obvious.

Soon after the development of a test, especially a projective technique, changes in either the test's content or administrative procedure are suggested by other investigators with perhaps the majority of suggested changes resulting from research concerning the test's reliability and validity. A noticeable number of the proposed changes suggest shortening the technique, a proposal that is probably justifiable provided that it is based upon reliability and validity research. In many clinical situations, "short" and "practical" are almost synonymous, and a "long, good" test is not considered as useful as an equally good, shorter device.

A common complaint concerning the TAT is that it is "too long"; it takes from one to two hours to administer plus additional time for interpretation. Murray (56) advises administration of all twenty cards to the subject while Bellak (10) lists two sets of nine pictures each which he considers essential for testing any male or female subject. He also feels that one, two, or three additional cards are necessary for the understanding of a particular person. The necessary additional cards are chosen with a knowledge of the subject's case history. In the opinion of the present investigator there is no reason why the cards chosen by the TAT administrator could not be chosen by the subject. If the present form of administration were modified and if the subject were allowed to pick from the thirty-one
cards those that he considered to be interesting, the administration time would be cut in half. The subject could pick as many cards as he wished, or perhaps he could be restricted to the selection of five cards. This proposal would necessitate a study comparing the "value" of protocols obtained from this form of administration as contrasted to those obtained from the standard method.

Assuming that it were possible to reduce the administration time, the most time consuming task remaining would be that of interpretation. One of the most significant aids to interpretation is the use of norms. Whether they be intuitive, common-sense, or based upon actual research, norms are always used. The implications of this study for future normative research are possibly meaningful. As previously stated, present normative studies have either determined what percentage of a given population responds in a given way to each of the cards, or they have determined the frequency of appearance of different types of responses to each card. In this sense, the norms are "response" centered.

Normative approaches to the projective techniques have been questioned for two main reasons: (1) It is almost impossible to obtain a sample representative of a large portion of the population. If samples of subgroups of the population were investigated, the research would be almost infinite; (2) A statistical approach to the projective techniques is an atomistic one, whereas the value of the
techniques lies in their molar approach to personality (10). Thus it is thought that breaking down the verbal responses of the subjects robs the test results of much of their meaningfulness.

It is thought that these problems can be totally or partially avoided by a different approach to the establishment of norms. A possible solution might be the designation of "normal" cards selected by populations possessing different motivational patterns. This method would determine the cards chosen most frequently, in a free choice situation, by populations credited with having different motivational patterns.

While the responses instigated by particular motivation are very different in most subgroups of the population, the presence of the motivation is universal. Thus if an individual chose a certain group of cards, the administrator would have an indication of his motivational pattern, and a clue to the interpretation of his protocols.

This would be a more adequately molar approach to the problem of norms than previous methods have been. The verbal responses of the subject would not be broken down; each phrase or sentence would not be examined for "normal" or "abnormal" components. Instead, the cards selected would be considered indicative of the subject's motivational pattern; a pattern regulating his total behavior, and one which he could possess regardless of his socio-economic
category in the population.

The preceding discussion of implications has focused upon the administration of the TAT rather than upon the TAT itself. The present study may contain implications concerning some of the basic assumptions regarding the TAT.

Lindzey lists five assumptions involved in determining revealing portions of the stories. One of the assumptions is stated as follows:

All stories are not of equal importance as diagnostic of his impulses and conflicts. Certain crucial stories may provide a very large amount of valid diagnostic material while others may supply little or none (43).

This statement seemingly implies that some of the stories are going to provide little or no material of importance, therefore all the administrator can do is select a variety of cards to show to the subject, and hope that some of them will elicit meaningful stories. However, if the subject were allowed to choose cards, they would all be meaningful to him, and perhaps they would all elicit stories that were important.

Lindzey also states:

Themes that appear to have arisen directly out of the stimulus material are less apt to be significant than those that do not appear to have been directly determined by the stimulus material (43).

With this statement and position the present study cannot concur. This study indicates that cards selected for the
stimulus material they contain are good clues to the motivational pattern of the subject. It would seem that stories told to and about the selected stimulus material would be significant and important, and no less useful to the administrator than stories obtained in the standard manner.
CHAPTER V

SUMMARY AND CONCLUSIONS
CHAPTER V

SUMMARY AND CONCLUSIONS

Summary.-- The purpose of this study was to investigate the following specific hypotheses:

1. Frustrated subjects will, when they may select TAT cards, make a significantly different choice of cards from non-frustrated subjects.

2. When the cards selected as "interesting" and "uninteresting" by frustrated subjects are administered to non-frustrated subjects, the "interesting" cards will elicit significantly more aggressive responses than will the "uninteresting" cards.

The subjects were forty-eight male college students randomly divided into three groups. The members of Group A were made to feel frustrated by means of a socially frustrating "test". They were then instructed to choose the five TAT cards which they considered to be most "interesting" and the five they considered to be least "interesting". Following the card selection they were asked to complete a checklist of aggressive feeling. The same procedure (with the exception of the frustrating "test") was followed for Group B.

The five cards which Group A most frequently selected as "interesting" and the five cards which they most
frequently selected as "uninteresting" were administered to the members of Group C (a non-frustrated group). This modified form of the TAT was given following Murray's standard directions (56).

The protocols were distributed to four judges (two graduate and two undergraduate psychology students) to score for aggressive responses. The judges scored the protocols independently of one another and were not aware of the real intent of the study.

Conclusions.—From the data obtained in this study it was concluded that frustrated subjects select significantly different TAT cards from non-frustrated subjects, and that the cards chosen as "interesting" by frustrated subjects evoke significantly more aggressive responses from non-frustrated subjects than do cards chosen as "uninteresting".

This study suggests numerous other hypotheses for future experimentation. For example, the "value" of protocols obtained from cards which the subjects choose in a free choice situation as contrasted to the "value" of protocols obtained from the standard method of administration might be investigated.

It also appears that this study offers a possible method of establishing norms which would not violate the intrinsically molar approach to personality offered by the projective techniques.

It is felt that the most general question posed by this study is concerned with the relationship between the
motivational pattern of a subject and his selection of TAT cards. If research were to determine the relationships between card selection and motivational patterns other than frustration, a step toward a shorter and more "practical" method of TAT administration and interpretation may be accomplished.
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-37-


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APPENDIX A

TABLES
TABLE 4

FREQUENCY OF SELECTION OF CARDS AS "INTERESTING" AND "UNINTERESTING" BY GROUP A AND GROUP B

<table>
<thead>
<tr>
<th>Card Number</th>
<th>&quot;Interesting&quot;</th>
<th>&quot;Uninteresting&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Group A</td>
<td>Group B</td>
</tr>
<tr>
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<td>1</td>
</tr>
<tr>
<td>2.</td>
<td>2</td>
<td>5</td>
</tr>
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<td>3BM.</td>
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<td>1</td>
</tr>
<tr>
<td>3GF.</td>
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<td>1</td>
</tr>
<tr>
<td>4.</td>
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<td>0</td>
</tr>
<tr>
<td>5.</td>
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<td>0</td>
</tr>
<tr>
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</tr>
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</tr>
<tr>
<td>7GF.</td>
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<td>0</td>
</tr>
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<td>0</td>
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</tr>
<tr>
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<td>0</td>
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<td>1</td>
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<td>3</td>
</tr>
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<td>1</td>
</tr>
<tr>
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<td>0</td>
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</tr>
<tr>
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</tr>
<tr>
<td>13B.</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
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<td>1</td>
<td>0</td>
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<td>14.</td>
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<tr>
<td>17GF.</td>
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</tr>
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<td>1</td>
</tr>
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</tr>
<tr>
<td>20.</td>
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<td>3</td>
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</tbody>
</table>
TABLE 5

CARDS SELECTED BY EACH SUBJECT OF GROUP A

<table>
<thead>
<tr>
<th>Subject</th>
<th>&quot;Interesting&quot;</th>
<th>&quot;Uninteresting&quot;</th>
</tr>
</thead>
<tbody>
<tr>
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<td>19, 15, 17GF, 9GF, 16</td>
</tr>
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<td>18GF, 20, 17BM, 8BM, 13B</td>
</tr>
<tr>
<td>4.</td>
<td>13B, 12BG, 9BM, 6BM, 8GF</td>
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<tr>
<td>5.</td>
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<td>6.</td>
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</tr>
<tr>
<td>7.</td>
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<td>19, 1, 14, 7BM, ---</td>
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<tr>
<td>8.</td>
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<td>15, 12F, 20, 14, 19</td>
</tr>
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<td>9.</td>
<td>8GF, 9BM, 13B, 8BM, 12BG</td>
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</tr>
<tr>
<td>10.</td>
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</tr>
<tr>
<td>11.</td>
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</tr>
<tr>
<td>12.</td>
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</table>
### TABLE 6

CARDS SELECTED BY EACH SUBJECT OF GROUP B

<table>
<thead>
<tr>
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<th>&quot;Interesting&quot;</th>
<th>&quot;Uninteresting&quot;</th>
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<td>1, 3BM, 8BM, 12F, 7GF</td>
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<td>6BM, 2, 13B, 15, 19</td>
<td>18BM, 10, 16, 3BM, 18MF</td>
</tr>
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<tr>
<td>4</td>
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<td>16, 11, 19, 3GF, 8GF</td>
</tr>
<tr>
<td>5</td>
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</tr>
<tr>
<td>6</td>
<td>3BM, 3GF, 17BM, 6BM, 13MF</td>
<td>13G, 5, 6BM, 17GF, 19</td>
</tr>
<tr>
<td>7</td>
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<td>8</td>
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<td>19, 5, 7GF, 8GF, 3BM</td>
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<tr>
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TABLE 7

NUMBER OF AGGRESSIVE RESPONSES FOR ALL SUBJECTS BY CARD

<table>
<thead>
<tr>
<th>Card Number</th>
<th>Aggressive Score</th>
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</tr>
<tr>
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<td>21</td>
</tr>
<tr>
<td>9BM.</td>
<td>15</td>
</tr>
<tr>
<td>13B.</td>
<td>21</td>
</tr>
<tr>
<td>11.</td>
<td>24</td>
</tr>
<tr>
<td>8GF.</td>
<td>16</td>
</tr>
<tr>
<td>&quot;uninteresting&quot; cards</td>
<td></td>
</tr>
<tr>
<td>15.</td>
<td>27</td>
</tr>
<tr>
<td>19.</td>
<td>5</td>
</tr>
<tr>
<td>14.</td>
<td>5</td>
</tr>
<tr>
<td>7BM.</td>
<td>9</td>
</tr>
<tr>
<td>20.</td>
<td>8</td>
</tr>
</tbody>
</table>
TABLE 8

NUMBER OF AGGRESSIVE RESPONSES BY CARD BY SUBJECT

<table>
<thead>
<tr>
<th>Subject</th>
<th>&quot;Interesting&quot; cards 12BG,9BM, 13B,11,8GF</th>
<th>&quot;Uninteresting&quot; cards 15,19,14,7BM,20</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>0 1 2 0 1</td>
<td>2 0 0 0 0 0</td>
</tr>
<tr>
<td>2.</td>
<td>0 0 3 2 0</td>
<td>2 0 0 0 0 2</td>
</tr>
<tr>
<td>3.</td>
<td>0 1 2 0 1</td>
<td>1 0 0 0 2 0</td>
</tr>
<tr>
<td>4.</td>
<td>0 1 1 2 1</td>
<td>1 0 0 0 0 0</td>
</tr>
<tr>
<td>5.</td>
<td>0 0 1 2 0</td>
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APPENDIX B

PROTOCOLS OF THE SUBJECTS

(Cards are in the order presented to the subject
with "interesting" cards starred.
Responses scored as aggressive are underlined)

SUBJECT 1

Story 1 Card 15

This scene takes place in a graveyard. This fella could be
a mourner or the father of someone who has passed away. It
gives you a feeling of being weird and spooky. This father
or man is quite heartbroken about the whole deal.

Story 2 Card 19

This could be more than one thing. These two circles could
be windows, and this could be some kind of a building; some
type of cabin. Here is a smoke stack. Winter scene with
the wind blowing and the snow drifting. It is cold, just
plain cold, with the storm, quite a gale has been blowing.
There is a creature in the background; wing of some kind of
animal; here is part of his head.

Story 3 Card 13B**

Looks as if, occurs in the nineteen hundreds; early part of
the century, twentieth. This young boy looks as if he were
punished for something, or there is a serious death in the
family. He is sitting by himself; he is on a farm or ranch
by himself; no other playmates. He is in a state of loneness.
From his expression you can't tell what is happening, some-
thing is making him interested, and he is not getting over
anxious. It is in the summer since he has no shoes and his
shirt sleeves are rolled up. The building is not a modern
cabin or farm building like now days; not recently built.

Story 4 Card 8GF**

Looks like a reprint or a duplicate of a painting. Just looks
like, what the artist is after I can't say. Girl is in a deep mood of thought, can't tell what it is. Maybe she has just had a bad experience with... or is thinking about her lover. She may be looking into the future to see what it has for her.

Story 5 Card 1h

This is a picture of a young man, twenty or so, any way a young fella up in his bedroom or some place. It is during the night and he is looking at the sky and stars wondering what there is above him, what they mean, wondering about the future, what is going to happen. He has a problem on his mind; he is all by himself so he can think and be by himself.

Story 6 Card 7BE

This is a sketch or a picture of a young man getting advice from his father; he is taking it seriously; he is not being reprimanded; he is absorbing all the advice from the older man, his father or a consultant. It is quite a problem from the expression on the father's face. He is kind and helpful and giving sincere advice. The boy in turn seems to be like his father, sincere. This is probably taking place in modern times by the look of the clothes. They have shirt collars like we wear today, and their suits, ties, and haircuts are modern. Both men look intelligent, clean cut people. The man is about 25 and his father is about 65.

Story 7 Card 20

Picture looks as if it were taken in the autumn. The trees on the left are in the light; you can see the branches but not the leaves. It is chilly because he has a hat and topcoat and his hands are stuffed into his pockets. He is waiting for a taxi or a bus; it is quite late in the evening; no passing cars. No, there are the lights of some, and in the lights of other homes. Maybe he just wanted to be by himself. He is definitely thinking things over the way he is leaning. There is something on his mind the way his head is bent.

Story 8 Card 12BG**

This takes place in an orchard or some type of trees. There is a lot of foliage and a small stream going by. This is an apple or cherry tree in bloom, so it must be spring. It is out in the country and is very peaceful and there is not a lot of people around. It is a old boat, not new or modern. It is on or near a farm. The children use it to paddle in the stream and play. There are no paths; doesn't look like
very much running around. It is a clear spring day, no wind. It may not be an orchard since there is an abundance of different types of trees and shrubs, yet it seems sometimes like that. Just a little country scene.

Story 9 Card 9BM##

This is during the noon hour when some construction men got off working. It is the last 15 or 20 minutes and they are having a fast nap. They may be some type of hayers or in a hay field. They are good workers and good sized fellas, nothing small about them. The sun is surely bright since they have...shading their eyes. I can't tell about the work that they are doing because they have long-sleeved shirts on. It might be that is, it may indicate that they are doing work that could scratch their arms, like haying. It may still be chilly occasionally because they have on heavy clothing. It looks peaceful. They aren't in any hurry about anything. Also it could be a hobo jungle where fellas get off the trains and lay around loafing, waiting for another train, or for an easy job with some fast money.

Story 10 Card 11##

Looks like a cliff scene of some type. These rocks are on grooves that a person walks on. This cliff is built up more in height; it is sheer. Looks as if it is a high place since here are some birds; at least I am assuming that they are birds. I can't tell what kind; buzzards watching below for something to eat. There are four in one group in this scene. Some type of animal of the Renaissance, a dinosaur, hanging out of a cave, probably during a nice part of the year, during the summer; quiet, dry. A few rocks have fallen from the upper cliffs and fell on the lower flat. Kinda pretty scene, if you like to look at the side of a mountain, cliffs, and stuff.
SUBJECT 2

Story 1 Card 9BM**

Looks like a bunch of farm workers who are going to go back to work after a siesta. They are well dressed and not hungry people; they are not hungry by any means. They will return to work after their rest period.

Story 2 Card 12BG**

This is a photograph of a flowering tree. There has probably been human beings around it. It is the favorite spot of some person; a place for meditating.

Story 3 Card 20

This man is in a state of desolation; he is not waiting for anything in particular. The man's mind is running off in 1000 different directions. He is thinking; it is night of course. He has no great amount of care about anything; sloppy way of standing, poor posture, hands in his pockets. Maybe he has just seen an accident and it partly made him sick; maybe it is not an accident that made him sick, but his own life.

Story 4 Card 14

Looks like a young man standing in the window of a factory; his sleeves are rolled up. Maybe he is in his apartment, writing, studying, or practicing his music. He is now daydreaming. Looking at the night with the stars and heaven; off in his own thoughts, thinking about his music; I don't know.

Story 5 Card 11**

This throws me back to prehistoric days or age. This animal is half snake and half lizard. It is preying on the other animal on the ledge; survival of the fittest. Man has been here and built the bridge and pathway. This is all many years ago and everything has since been taken over by the animal kingdom.

Story 6 Card 8GF**

This is a girl posing for a painting. She is deeply in thought, definitely. Her mind is working, perhaps lazily, lackadaisically; she is completely at ease. The girl came from work and is waiting for an appointment in a familiar place. It is familiar because she took off her coat, thrown it over the back of a chair, and made herself at home. The
sleeves are pulled up on her blouse.

Story 7 Card 13B**

This little boy is in deep thought or has been scolded. He is frowning and his eyebrows are drawn down. Yet, he is in deep thought or has been scolded. This place is not his home, it is a place where he plays. It doesn't look like a dwelling but it is possible; family doesn't, assuming that it is his surroundings, have a great deal; they don't lack food; they are well-clothed and fed. The boy is going barefooted for his own pleasure and not because he is wanting shoes.

Story 8 Card 15

This is an old man that is looking realistically at death; looking forward to joining his past friends, relatives, and relations. He is standing in deep reverant prayer. He is definitely meditating in the cemetery, just wondering what it will be like when he meets death. He is scared possibly. He has a feeling of loneliness; he is the only living person; all others have passed away. He is definitely a figure of loneliness.

Story 9 Card 19

Some type of home or cabin in the mountains. There is a great snow storm and the place is snowed-in. It could be an artist's concept of the sea, or a flood, or of a great storm. It appears like a pair of feet in the window, sticking up. There is a person laying on the bed, not caring for the storm because he is comfortable.

Story 10 Card 7BM

Could be father and son. The father is telling the son something and the son is thinking very seriously. He came for advice or else his dad took it upon himself to tell him something; it is very serious. The son is wondering. The old man knows much because of his age and experiences. He is looking at the young man with his eyes wondering how he will take it. He is laughing at the young man in some respects.
SUBJECT 3

Story 1 Card 9BM**

Could be a break; workers after dinner and they have worked pretty hard before noon. They are resting after they have eaten dinner. Then they will have to go back to work.

Story 2 Card 8GF**

The woman is worried; maybe her husband is late for coming home from work or... He'll come home and everything will be all right.

Story 3 Card 14

This is a man looking out of a window into the dark night. He is looking at the stars. He probably couldn't sleep so he got up and is looking out of the window. He'll get sleepy and go back to bed right away.

Story 4 Card 20

A wino standing under a streetlight at night. He's thinking about what a mess his life is and he is wondering how he ever got to lead such a life; probably end up in some hospital with the DT's.

Story 5 Card 11**

A mountain trail; a narrow mountain trail. This could be an old prospector coming up the mountain trail. This is a weird one. He just crossed or is going to cross the bridge; I can't tell which way he is going.

Story 6 Card 12BG**

An old boat pulled up on the shore of a pond under a tree. People were boating in the lake; when they were done they pulled the boat up and left it there.

Story 7 Card 7BM

Father and son. The old man is giving him some advice; the son probably got into some kind of trouble and the father is telling him what to do. The son has a sneer on his face and doesn't think much of the advice. He probably won't take his advice and get into more trouble.

Story 8 Card 19

Could be a cabin out in the woods after a snow storm. It is all covered with snow.
Story 9 Card 15

It looks like a man standing in front of a tombstone in a cemetery. He is in sorrow for a dead loved one; it could be his wife; he probably wishes that he could join her.

Story 10 Card 13B**

Little boy sitting in the doorway of a log cabin. He is crying or has been crying; he was punished for something. He is feeling sorry for himself.
SUBJECT 4

Story 1 Card 12BG**

Looks like a swamp in the southeastern United States along the coast. The boat looks like it is beginning to rot; it is not used for... it has not been used for a long time. There is not much civilization. There is a small brook and stagnant water.

Story 2 Card 20

Looks like the skid row of a large city with perhaps a detective under a streetlight, or maybe somebody waiting for a date. It looks foggy, possibly it is in London. He looks like he may be depressed because of financial troubles or troubles with his family. Maybe he is just waiting for someone with his hands in his pockets.

Story 3 Card 7BM

The young guy seems to be looking far away as if he was in deep thought; asking his parents for something that is in the distance. The older fella is telling something confidential, a bit of advice.

Story 4 Card 15

Looks like an old man who came to his wife's grave still mourning. He is sad. Maybe this is a routine sort of thing and he comes every week or month.

Story 5 Card 14

Could be a man who has been startled by a noise, a airplane or thunder. He got up from his bed to go to the window to look. He is checking the skies to predict what the weather will be for the next day.

Story 6 Card 19

Somebody's... looks like a nightmare. Snow on the ground and grey clouds; small hut with a chimney and two windows with lights on the inside.

Story 7 Card 13B**

Picture taken about 50 years ago; log cabin, maybe of a settler who is on one of the frontiers of the West.

Story 8 Card 11**

Landslide, remains of a side of a old stone bridge with large
cliffs on either side. Rocks have fallen onto the bridge, it could have been caused by a dragon or an oversized bee or fly.

Story 9 Card 8GF##

The mother of a poor family, a working family watching her children playing. She is young, 25 or even younger.

Story 10 Card 9BM##

A group of forest rangers or geologists taking an after dinner snooze perhaps. They are too well-dressed and clean-shaven to be tramps. There is a small boy watching who is not sleeping.
They've been on construction work, or foresters, or... It is in the summer, hot weather, the sun is shining. It is a break time; they're taking five. Soon they will be going back to work or sleeping. One guy is getting ready to get up or lie down. It is out in the country and they are very relaxed.

She just got through her housework and is sitting down. Maybe she is just posing for the portrait. She just got through ironing. She is thinking about something; she is in, as far as the living conditions go, not too good. She works pretty hard.

In about cave men days or the future. Animals are prehistoric animals or else animals... creatures of fantasy. There has been a terrific explosion or land slide. There are men herding creatures across the bridge. There is a feeling of somewhat panic. It is underground or in a very deep crevice.

Could be an old school, a country school, or a bunkhouse, or very underclassed living conditions. In the eighteenth hundreds. The boy is wondering about something; probably just got through playing or resting getting ready to play again; out in the country, also. It is very near some woods; the logs are hand cut. The shack is very empty or with little furniture.

Well, looks like a boat without portholes; chimney of a boat. The boat is either going very fast or there is a storm on the ocean. It is quite cloudy out. I'd say that there were people in the boat, also evil is going to come to this particular boat.

Applying an apartment house. Quite bright outside, no lights on in the room. He is probably a bachelor looking out across the city or outside the window, thinking; could
be an artist. Got through painting or resting his eyes or looking around. That is apparently the only window in the room; no other light. He could be seeing into the future to see what is going to happen or he could be looking into the past to see what has happened.

Story 7 Card 15

Apparently a graveyard and the man is interested in one particular grave. Could be a school teacher, undertaker, or a doctor. Looks like he's praying; also could be that there were many deaths in his family. He is very the Scrooge-type of man, or more like Abraham Lincoln.

Story 8 Card 7BM

This is a father and son or a counselor and student. Looks like the older man is trying to give some advice to the younger man. The younger man is worried about, or wondering what he should do about something, a certain problem. The older man has had experience with the problem before; knows what he is talking about.

Story 9 Card 20

This is a park. The lights of the city are in back of the trees. He is standing waiting for somebody; it is just after midnight. He is a type of person, average, no family, probably would like a family; he is alone in the world.

Story 10 Card 12BG**

This is very much in the country. A orchard or more or less in a forest, around the southern part of the hemisphere. The boat is handmade; the boat has been abandoned; nobody is around there; it is very peaceful and quiet. Lots of animals and birds around. The stream is moving very slowly, almost still. There is no breeze.
SUBJECT 6

Story 1 Card 12BG##

Well, it ah, I'd say that they were probably fishing; they just wanted to go fishing. They'll put the boat into the water and take off when they are done.

Story 2 Card 20

Looks like some service man standing under a streetlight in a park, because he doesn't have anything else to do. He'll keep on walking somewhere else. He is all alone watching after people in the park; he is feeling lonely.

Story 3 Card 7BM

Looks like the old man is trying to give advice to his son. Looks as if the boy is trying to make some sort of decision maybe. Looks like he is probably thinking over the advice from his father. He is really thinking it over and it might swing him over a bit; he doesn't look too happy about it.

Story 4 Card 15

This is some old man in a cemetery, praying for some close relative, his wife or something. He probably thinks that pretty soon he will be with them, by his looks.

Story 5 Card 14

Some boy looking out of the window in the middle of the night or daytime. Probably looking out there. Probably thinking about things in general. He'll close the window and go back to bed.

Story 6 Card 19

Oh, holy cow! Some sort of painting about a cabin in a snow storm, a wild, ferocious, vicious storm. It'll pass over.

Story 7 Card 13B##

Some little farmer or hillbilly boy sitting on the front steps, daydreaming. Some little thing that farm boys daydream about. Maybe about going fishing or something.

Story 8 Card 11##

Looks like some prehistoric picture of dragons and lizards and what not. Looks like some guy running over the bridge.
Maybe even some guy dreaming about that. He'll wake up and realize that it is a bad dream.

Story 9 Card 8GF**

Picture of a woman posing, looks like she has been working for a while. She's thinking about what she could have had instead of what she has got.

Story 10 Card 9BM**

Four guys in a CCC camp having a break and taking advantage of it. Pretty soon they will have to get up and go to work.
SUBJECT 7

Story 1 Card 9 BM**: They're experiencing laziness-rest. They've been working, maybe on a digging gang. They're taking it easy after lunch. Soon the foreman will come along and make them get up and go back to work.

Story 2 Card 8 GF**: She looks like... she is thinking, that's for sure. Something from the past or almost imagining some person from the past who has just left. She'll be in a melancholy mood for awhile at least.

Story 3 Card 11**: Looks like some type of bird with webbed feet that looks like a duck, yet it isn't. It is like out of a nightmare. That little figure is a man.

Story 4 Card 13 B**: He's sitting thinking mainly about the photographer. He's never seen a camera before or a man as well-dressed as the photographer, for his environment. It fascinates him, and he'll wonder about it. It won't stimulate him, but nothing will happen.

Story 5 Card 19
Looks like possibly a drawing of some kind of... covered with snow. Again this is something that you expect to see in a nightmare.

Story 6 Card 14
He's sitting and looking out at something. The room is very dark, yet it is light outside. It is brighter than if lit only by the moon and the stars. He is not a prisoner because the window is open and he could get out. He works where it is dark, maybe in a mine or a mine shaft of an elevator shaft. He is not a prisoner. It is daytime outside.

Story 7 Card 15
He's experiencing sorrow, probably some member of his family died, or a friend or something. I don't know if it is significant that there are a few crosses and a few slabs, unless crosses are for military men. He didn't go to the funeral.
He is visiting the grave out of respect for his friend. He is sorrowful at the loss of his friend who meant something to him.

**Story 8 Card 7BM**

The younger man looks like he is fairly serious or possibly angry. The old man is possibly his father. He likes him or shows some affection for him. He is trying to calm him or reason with him. He is serious and has to do a task that is not right but he has to do. This guy will go ahead and do it anyway.

**Story 9 Card 20**

This could be more than one thing. I can't tell whether he is leaning against the lamp post or whether he is standing on the other side of it. Maybe he is standing waiting for a bus or maybe he had a fight with his wife or is a derelict and has no place to go. He could be just some ordinary person standing there.

**Story 10 Card 12BG**

Boat sitting on the bank. Not a very good boat, the kind that you don't see much of around here unless it is crudely homemade boat. There is a pond, no ripples, glassy, or a slow moving stream. Maybe a couple of kids own it; use it for fishing. There has to be two persons because it would take two to bring the boat out of the water onto the bank; so high on the bank.
SUBJECT 8

Story 1 Card 8 GF**

This is a woman who is not thinking; it looks like something has happened; she has lost someone that she loved. She is thinking and daydreaming, not about the present world and reality. She is not satisfied.

Story 2 Card 11**

This is a rocky, rough country, like along a seashore. There is some kind of living animal on the rock. It is an insect type of thing. This is a picture of the earth during creation or before there were any people. It is rather angry looking and quite exciting.

Story 3 Card 19

This is, of course, a little winter home, snow... Someone was here for the winter; seclusive and kind of spooky. I doubt if he leaves home very much. It is night time, I can tell by the shadow from the chimney. It is moonlit and spooky. I can't explain the patterns in the sky. He is quite eccentric. He is a writer with a good imagination. He lives alone, if it is a he.

Story 4 Card 7BM

Elderly person giving someone advice. It is possibly father and son. The young man is listening of course. After he has told him something, he will ask for advice. He is a bit ashamed of something. From the look in the older man's eyes he is not sympathetic, yet he is not harsh. The son is quite mature and will do well with the advice he received. They are both well to do and intelligent.

Story 5 Card 12BG**

This is an abandoned boat. Somebody has brought the boat this far. Now they have left and gone for a walk or to go fishing. Possibly they'll spend the day fishing or on a small picnic. They'll leave before nightfall. It is evidently in the springtime.

Story 6 Card 20

This is a lonely person, for the moment anyway. He was not always lonely. He resorted to this because of what happened, he lost a friend, and he has great sorrow for himself. This is a residential district and he didn't walk far from home. He doesn't do this often.
Story 7 Card 9BM

This is evidently a group of working men taking a rest; CCC or some laboring group. It is noon time just after they have eaten. They are probably not very lazy. They are pretty, pretty... strong, boisterous when they work. That one individual, person is not asleep. He is spending his time thinking about what he has done to other people, as this is most important.

Story 8 Card 14

This was in the late of the evening on a very moonlit night. He is pausing at the end of a long day, looking up as most people do at a moonlit night. He is a gentle, deliberate person, places quite a lot of value in such things as poetry and music. Thoughts and ideas are his greatest possession and tool. He does this quite regularly.

Story 9 Card 15

This takes place in a cemetery, of course. This suggests the type of person that we often think of in the role of someone mysterious who, whom we are a bit afraid of. Possibly we imagine this type of person, although it is real dark and we can't see his eyes (you know that you can tell a person's personality by his eyes) is very unfriendly. His hands are folded together. He is not magnificent appearing, in looks, build. I don't like him, fear him for some reason. I guess that I connect him with the idea of death. It is a cemetery at night. He is looking at one particular grave. Maybe he had something to do with the death of a friend, a Christian friend. The idea of the person remains as long as the idea of death remains.

Story 10 Card 13B

Here evidently is a farm boy with bare feet, probably at rest and playing also. He is thinking. His range of thoughts is quite limited; he has quite a few questions to answer even at this age. He is thinking about the scolding that he received; frown; knows that he was wrong. He is feeling sorry for himself; he learned quite a bit from this. He romps and plays and leads a normal life otherwise. He is not usually this quiet.
SUBJECT 9

Story 1 Card 20

Man standing under a streetlight waiting for somebody. He is a depressed man.

Story 2 Card 15

This man is in sorrow for a loved one that died or something. He is standing in front of his grave.

Story 3 Card 19

This is a picture of horror, a house of horror, ghosts and vampires and that sort.

Story 4 Card 9BM**

Man is taking... resting, sleeping, resting. Men are probably on a job or trip of some sort and taking five.

Story 5 Card 7BM

Looks like father and son. Father gave advice to his son or an older man giving advice to a young man. The young man is thinking deeply about it.

Study 6 Card 11**

Looks like some sort of animal in prehistoric times, in a cave; something running away from something.

Story 7 Card 12BG**

Old fishing spot with an old boat. Once a fishing spot for some person.

Story 8 Card 14

Man looking out the window. Thinking deep thoughts about something, thinking about something, looking out the window.

Story 9 Card 8GF**

Seems like a young woman, a school teacher. She is a young woman. She is sitting down and just staring.

Story 10 Card 13B**

This is a young boy in a shelter of some sort. He's done something that he shouldn't have done.
SUBJECT 10

Story 1 Card 13B**

Looks like he has been scolded. There is something wrong; his mother punished him. He's sitting and thinking about it, out in the barn. You know how little kids are; they sit and think for awhile and then sulk. He'll think about it for awhile and then get over it and do something else.

Story 2 Card 8GP**

She's waiting for somebody, but ah... I'll think... She's got tired of doing what she has been doing; she's tired of waiting. Now she is looking out of the window and taking it easy and waiting for a person or persons to return.

Story 3 Card 14

He wants to be alone at the end of a day. He's looking out of a window thinking of the future, thinking of the stars. It looks like he wants to be alone and think of his troubles.

Story 4 Card 12BG**

Looks like a place where kids play; old flat-bottomed boat waiting for them to come, I guess. Looks like out in the country. After school the farm boys push the boat into the water and go up and down the river, small stream. Young kids and it is a lot of adventure for them.

Story 5 Card 11**

Looks like a caveman or someone going across a precipice, across a rocky ledge with a prehistoric monster after them. They are trying to get away. There are caves where they can hide from them. He'll get away; he is close to a cave where he is going over the bridge.

Story 6 Card 7BM

He's talking over some problem with his father. He'll get good advice and all the help he can get. Can't tell whether he is solving it from his expression; it is sorrowful.

Story 7 Card 9BM**

Reminds me of a survey crew, college kids. It is after lunch and they have been in the sun all day. It is after lunch and there is time until they go back to work in the afternoon.
Story 8 Card 19

Reminds me of a winter picture; cold. Plenty of icicles. Everyone is indoors. Seems to be a storm coming up or something.

Story 9 Card 20

This is a large city. One of the people probably doesn't know too many of the people. He goes into a tavern; no place to go. Standing on the corner watching the people go by; talks to some friends. After awhile he'll get tired and go home and wait until the next day. Not too much future for him. Kinda desolate.

Story 10 Card 15

Reminds me of an old person who has nobody. His loved ones passed away a long time ago. He's thinking about it and can't get it off his mind. He'll go and stand by the tombstone, waiting to die. He's thinking about it. He hasn't too much future; when the person died he took his life away or something.
This is a little fella born in a very poor family; he has very little; he's very sharp though, a very intelligent fella who is just a little boy now but will some day grow up to be a great man. He is contemplating his future.

This is just outside of a bank. This fella has been standing there for ten minutes. The minute that he moves away from the lamp post to the other side of the street, the other members of the gang will try to take the bank. It is a signal that all is clear.

This boat was used by the farmer's children one time, one Sunday afternoon. There were two of them, a girl and a boy; they went in the boat downstream about a half mile; the boat capsized. The farmer and his neighbors went to look for the kids. They drug the boat out and dragged the bottom and found them. Now only the boat is left; the crowd has gone.

This is a lean-to, or a old farmer's shelter, maybe. The farmer decided to stick out the winter despite the warnings of his neighbors and relatives; who moved away. He tried to stick it out but it got too much for him; the snow piled up so that he was unable to go and shut the windows. Death is looking over his shoulder and the farmer has given up hope.

This is a boy within the U. S. during the Second World War. His dad was drafted; joined the Air Force. Word came that his dad was missing. About every night he goes to the window and looks at the night, hoping that he'll see his dad's plane.

This woman is married to this fella. They have been married for a few years and he is not much of a guy. They are living in a little flat in the Bronx and he turned to alcohol. He has been gone for two weeks and she had the police looking for him. She is just about to give up hope.

This fella was born with a silver spoon in his mouth. His
dad sent him to a good college; he didn't make good grades. He tried to be a doctor, dropped at the end of three years. Tried to get good jobs; he worked for his dad's company but he couldn't hold it. Drifted and now you see him at a low point.

Story 8 Card 15

This fella is dead; has been for 100 years but he won't believe it. During his life time he was hard to convince of things and this trait has persisted in death. He has the horrible pastime of coming out at the stroke of midnight and stands at the grave. But death is all powerful and pulls him back in. It shows that the will of man is very strong.

Story 9 Card 7BM

This is a courtroom scene; the young fella is being tried for murder and the older man is his attorney. All is lost since the case is going very badly against him. The old guy has one more trick; knows that the one trick left will pull the case out of the bag. He won't tell the young man; he wants to spring it on the jury. The young guy thinks that all is lost. The old guy is all wise because he knows that all isn't truly lost.

Story 10 Card 11**

There are two animals in the picture, one in the left hand corner and one occupying the middle of the picture. These animals are very large. The boulders in the lower left are very large in size and that is how you can tell they are so big. Each has a kingdom of his own; each thinks that the other's kingdom should be his. They meet in the inevitable duel. The one at the bottom, the little one, although smaller than the other one who can apparently fly and has great strength. He is just waiting for the big one to fly down for an unsuccessful try to really slap it to him. The little one will bite him in a vulnerable spot behind the left ear. The big one will die and the little one will take over the kingdom. The rock on the right hand side, the big wall of rock will cave in and in the end they both will die and nature will have triumphed in the end.
Subject 12

Story 1 Card 12BG**

This is a small stream sort of meandering around this old run down orchard. The trees are all overgrown and weedy. The farmer isn't too good at taking care of the place. The stream is small yet one of the farmer's kids went swimming and drowned there. That was a long time ago and since then the farmer hasn't been interested in the place.

Story 2 Card 19

A sheepherder lives here. He knew that winter was coming but he didn't leave his cabin fast enough. The snow is really coming down and is piling up fast and... He, he ran out of food and things and now's slowly starving to death. Finally the cold will be bad and he'll freeze to death.

Story 3 Card 11**

This here is a knight running to meet the dragon and fight with him and kill him. The knight in this way saves all the people from harm and is loved by all of them, especially the maidens, from then on.

Story 4 Card 13B**

This is a picture of Abe Lincoln as a boy and he is thinking about how nice it would be to go to school. Yet he thinks it's nice to work on the farm and see things grow and things. Pretty soon he'll get up and go in and his mother will tell him that he can go to school next year like he really wants to do.

Story 5 Card 20

A murder has been committed and the man doesn't know what to do since he saw it. He is walking around thinking whether he should go to the police or not. It is very hard decision to make but he will finally decide what is the best thing to do.

Story 6 Card 9BM**

These are a bunch of college kids taking a break from their cycling around the country. It is in the summer and they are having a wonderful time exploring all the corners of the States. Pretty soon they will all get up and begin to cycle again.
Story 7 Card 14

This kid is thinking about his future and watching the stars and the night at the same time. He is thinking that they both will be pretty wonderful.

Story 8 Card 7BM

A kindly man telling his son or the son's friend what kind of car to buy. The kids have a summer job and will make enough for themselves to buy some kind of car, and of course they will ask the man who knows something about cars about their choice.

Story 9 Card 8GF**

This is a portrait by an artist who is trying to do a copy of the Mona Lisa in modern day dress. I'd say that he has captured the effect of the whole thing but I really don't know. The woman looks very thoughtful.

Story 10 Card 15

This is another bit of art, sorta modern American Gothic; you know everything is long, elongated, and narrow. It is a real beautiful picture and this is my favorite card. The man is like a character from El Greco and there of course, there is no plot or anything; everything is symbolic.
SUBJECT 13

Story 1 Card 20

Some guy who, ah, he, he a, has just, he is standing next to a bar, maybe he was sorta looking in or something.

Story 2 Card 11**

A caveman picture with dinosaurs and stuff. This one big lizard is going to rip apart them cavemen running across the bridge and eat them in little pieces. Then the cavemen's widows will talk about it but they can't kill the dinosaurs.

Story 3 Card 19

This here is a tiny cabin in the woods and the snow's falling and... and it's real peaceful and nice and things.

Story 4 Card 7BM

Young man and an old man sitting in a limousine speeding toward New York. They are talking and visiting and the old man is the younger one's uncle and he is a very successful businessman.

Story 5 Card 13B**

Little tiny fella sitting on a doorstep and thinking about the world and nature and stuff and maybe about his future and what he is going to do in it. In a little while he is going to go and play with his friends.

Story 6 Card 15

Kinda spooky isn't it? Looking at the grave of a man that he murdered. After looking awhile he'll go home and that's that.

Story 7 Card 9BM**

Some guys resting after lunch on some sort of construction job. Pretty soon the boss will come along and say, "Get back to work you guys".

Story 8 Card 14

Some guy looking out a window and trying to see the stars through the fog. Maybe he'll jump and end it all.

Story 9 Card 12BG**

A bunch of trees and bushes and stuff, real messy. Looks
kinda of the days of Tom Sawyer and Huck Finn. That boat looks like fun.

Story 10 Card 8GF**

This woman was just looking out of her window, it is an apartment or something, and she just saw an accident in the street. Now she is watching to see what will happen and she is kind of interested, and probably will go down to see if she can help and things.
SUBJECT 14

Story 1 Card 7BM

This rather young person is talking to his father or maybe a professor about world affairs. The discussion is on an extremely high plane and very important. The young man will go on to make a great name for himself in the field of diplomacy and the older man will tell all his friends about the brilliant pupil that he had taught. Now, at the present, however, they are merely good friends, but later they will be inseparable.

Story 2 Card 12BG**

This is a garden of a Venetian palace in the 11th century during the time that Venice was ruled and rather well, by the Doges, you know, a type of elder from a good family. This is the family garden of the most important and wealthy family in Venice. It is rather overgrown because this was the period of Romanticism in what now is Italy and that demanded, of course, that everything had a fresh, natural look. The time is after a great party had been held in the garden. The party was over early because some women had been pushed into the Grand Canal and had drowned. Too bad!

Story 3 Card 11**

Dorothy and her little dog are on the way to Oz and are passing between monstrously high cliffs. Let me see, yes the cowardly lion and the scarecrow are with her and they haven't encountered the tin woodsman yet. Just as they are traveling down this deserted road, an immense dragon, breathing fire pounces out and captures them to hold for ransom. They, of course, escape and make their way safely to Oz.

Story 4 Card 14

Looking out of the window and dreaming is a commonplace occurrence for this ROTC cadet who has great hopes of becoming a hero and eventually Chief-of-Staff. He has ponderous plans for the development of the Air Force and thinks all that is needed is a chance to show the world that he is capable of carrying them out efficiently. Perhaps he will attain his goal, I don't know. He certainly has the dedication that is needed.

Story 5 Card 9BM**

These men comprise a National Geographic expedition to the bottom of the Grand Canyon where they are investigating mineral traces and traces of, of old fossils, that's it, they
are palethnologists. They have been digging all morning
and haven't had much luck, but after the all too brief rest,
they will make a fabulous find that overwhelms all hardship.

Story 6 Card 15

This is a representative of one of the levels of Dante's
Inferno. At this level the punishment is that the sinner
must stand and view the grave of the person that he murdered
for an unknown length of time. It is quite interesting;
might be fun. I would like to take the trip.

Story 7 Card 8GF**

This woman is a model and hasn't had too much work; however
she just got a phone call and obtained employment for an
indefinite period of time. She is unbearably happy and can't
wait for her lover to come so she can tell him that the way
to marriage is open and that he can give up his job in the
delicatessen and look for work as a Shakespearean actor.

Story 8 Card 13B**

Oh my, how quaint! This is obviously young Abe Lincoln
sitting looking with great insight into his future. He is
thinking that in all modesty there is really no one better
suited to lead the country out of the stifling hardships
that it is going to encounter. He is the one to free the
slaves and make America great, even at the expense of the
little pleasures of life.

Story 9 Card 19

A quaint little bungalow, part of a great Swiss chalet in the
Alps. It has obviously a great deal of atmosphere and charm.
The snow will come down in comforting white blankets and
cover the slopes gently so the prosaic skiers can have their
fun. Most of the skiers are very rich Texans, tourists who
are overcome by the charm of the place.

Story 10 Card 20

Ah Princeton, this must take place at Princeton wherever the
University is located. Let me see, I think it must be in
Princeton, New Jersey, oh well, no matter. It has to be
Princeton because the whole place is ivy-covered and very ivy-
leaguey. This young history major is waiting out in the cold
for his girl, a Phi Beta Kappa to come out and study. He
would go in but of course males aren't allowed in the girl's
residence halls. Soon they will go off and study and do well
on their final examinations, as they do in everything else.
SUBJECT 15

Story 1 Card 12BG**

An orange groove or maybe an orchard with a creek running through it; it's kinda pretty.

Story 2 Card 15

A graveyard with this old man mourning at the grave of his wife who died many years ago. He comes here every day of his life.

Story 3 Card 13B**

Little kid resting after playing all afternoon with his dog and cat. He's real tired but he'll get over it and everything will be all right, and then he'll play some more.

Story 4 Card 14

Boy out on a porch, looking into the house. He's late for dinner but his parents won't be mad at him; they're just glad to see him.

Story 5 Card 19

A ship plowing through the sea, it's a rough sea and just the topmost windows of the ship are showing. They'll plow along for awhile and then they'll hit a period of calm and they can stop and get more supplies and just plain rest.

Story 6 Card 9BM**

These are sailors off the ship laying on the grass on a desert island just soaking up the sun and taking it easy. They had a rough time on the ship and now are content to take it easy for awhile.

Story 7 Card 20

Some man walking down a dark street in Frisco, maybe it's Chinatown. Probably in the fall or maybe even winter since it's Frisco and it's lots warmer there than it is here.

Story 8 Card 11**

Duck looking at some bugs. Pretty soon he'll pounce on them and eat them, and the farmer will be grateful that his crops have been saved from the darn bugs eating on them and he'll keep the duck forever.
Story 9 Card 8GF**

Woman sitting down after she just saw a murder... man, she...
She'll calm down pretty soon and go about her work.

Story 10 Card 7BM

The captain of that ship that we saw talking to a cabin boy,
telling him to prepare for a very bad storm but not to be
in the least bit afraid. The boy won't be because of the
talk that he had with the captain.
SUBJECT 16

Story 1 Card 15

Cemetery of course around the occasion of a Witches' Sabbath. Along will come a parade of witches, ghouls, and that sort of thing. At the stroke of midnight the graves will open and the bodies are exposed to the ghouls who will mutilate, ah that is rip them apart. In the morning, when morning comes they will all disappear.

Story 2 Card 13B**

This child has been in a wagon train and finally they have reached, that is arrived in California. The trip is all over and everyone thinks that they are safe. However soon the Indians will stage an uprising because of some wrong or something and then there will be trouble. Peaceful sitting there; won't last long. A arrow will go clean through him and pin him to the wall in a sea of blood. His parents will be scalped.

Story 3 Card 19

Another settler's cabin and little farm, probably also in California. This settler and his family will have no trouble and will live in peace. About time that I had one end happy.

Story 4 Card 8GF**

Tuesday, June 30, the day that this woman's boy died two years ago. She is just sitting and thinking about the circumstances. It has been so long that she has no sorrow any more, only thought.

Story 5 Card 7BM

This boss is really giving hell to this shoe clerk. I don't know what it is all about or how it is going to end. Clerks, clerks...

Story 6 Card 14

A sea serpent boiling up out of the sea with absolute murder in his heart. When he moves the sea is all so disturbed like... but what can the sea do about it?

Story 7 Card 12BG**

The missionary garden on the South Seas island. The missionaries
are always so darned busy that they haven't time to care for the garden and it sort of returns to nature, you know. Well anyway they'll hire a native boy to care for the garden, and he will although it is growing and ah, producing all right the way it is.

Story 8 Card 20

A exclusive residential street of Cairo, no Hong Kong. This man is a seaman off a merchant freight. Hong Kong is interesting for many reasons and he wants to see all of it, and I suppose that he will.

Story 9 Card 11**

Caveman looking out of a cave into the sunset, perhaps it is, he isn't a caveman but a South Sea Islander who really has a nice life eating coconuts and bird eggs and stuff like that.

Story 10 Card 9BM

Slaves in the cotton fields just before the Civil War broke out; they shouldn't rest that way, they'll get into trouble. Soon their rest period will be over and they'll go back to work and produce lots of cotton before the Civil War and the downfall, they deserved it morally, of the South and their economy and the way of life that was based on cotton and the plantation.
SUBJECT 17

Story 1 Card 8GP**

Man that's nice, that's really nice, a sorta illustration or a cartoon, no better than that, it's a painting. Makes me think of the time that I went in a art gallery, it was cool, I mean really cool, they had a air conditioning unit there, ha; see what I mean?

Story 2 Card 15

I mean that guy, he's a different guy, ya know. He just bumped the old lady, I mean she got in his way. Now he's sorta shock, you know upset and maybe wishes that he hadn't acted so hasty. Oh well that's life, or the trouble is, that it isn't.

Story 3 Card 12BG**

A meeting place for the boys, the gang. This one hood he slouches in all bloody and wounded, you get me. He looks at the leader of the gang and says, "Hey daddio, I need a sawbones before I aspire". So since this here guy is a good man and can erase anyone with no feelings at all, they go and cop a doc. But the guy he passes on to his eternal reward. This story has a morale.

Story 4 Card 7BM

A young torpedo, I mean he's getting some advice from the leader. And of course he'll take it cause he wants to be a real success in life and make something of his college education.

Story 5 Card 9BM**

These gentlemen are bums, I mean they aren't in the least bit cats, you know, smooth. They spend their day hoofing it from one town to the next, man they use the old feet. Maybe pretty soon they'll get wise to themselves and hook a train.

Story 6 Card 14

A young two-bit punk casing a bank, but he is small time and not too interested in doing the thing alone any way.

Story 7 Card 13B**

Little kid watching the covered wagons go by and maybe thinking that it would be fun to be on them. He'll stay
and work on the farm and then go West to California and make a fortune in the gold camps as a gambler.

Story 8 Card 19

A hideout, you know. In the mountains and away from the big cities where the jobs are. It's well guarded and safe and here they divide the loot. That's all for that one but that is enough.

Story 9 Card 11

Hey neat! A snake or a dragon or... The days of knights arrants. This here little knight just left the house, the castle, and his ma says, "Where are you going?" And he says, "I'm off to save a maiden in distress and be a hero".

Story 10 Card 20

Another shot of the hideout and the guard watching the road to the place. It's really well guarded.
SUBJECT 18

Story 1 Card 8GF**

A woman of course, or a girl. She is staring at her lover, or brother, or father. I guess that it would be her lover. He has just told her that he has to go away, to find a job, or go to the army. No he has fallen in love with someone else and is going to leave her and marry this other person. The woman is very sad but will get over it, I suppose.

Story 2 Card 7BM

Why this could be... no, it's not... well maybe. This is the man that is going to marry the other woman telling his father about it and asking him for advice so he can leave. The father doesn't know exactly what to say, of course. They'll figure out something though.

Story 3 Card 14

A man who is in the army or working or something staring out of the barracks window. I guess that there must be a full moon or lots of stars or lights because it sure is light outside.

Story 4 Card 15

Well I guess that this could only be a cemetery with a man in it; there isn't much chance to use your imagination in this one. This man was just out walking and happened upon this graveyard and here he is. Decided to walk around to see if he could see anyone... that is the graves of anyone that he could know. He must see one I guess, or anyway he sees something that is familiar.

Story 5 Card 20

Another where you sure can't use your imagination much, all it is is a college student walking home after class after an evening seminar at school. He is a real student or else he wouldn't take a night class; they can be tough.

Story 6 Card 12BG**

Hah, this looks like a scene out at Power Park where a fraternity is having an initiation. Those are really something. The place is all deserted because the whole frat is down at the fire watching the president make some new kid drink beer.

Story 7 Card 9BM**

Between classes or maybe in a PE class, no I guess if it were
they would have gym suits on. Let's say that it is between classes in the spring time and everyone is lying around on the grass taking it easy and talking about the girls going around. A very pleasant occupation.

Story 8 Card 11**

A creation scene from, what the dickens is it called, oh I remember, "Fantasia". Everything is just beginning and the orchestra is playing Beethoven, if I remember right. Was that it? Oh well, that's close enough. All those strange animals and birds are running around and everything is pretty well confused.

Story 9 Card 19

Boy on some of these things it is pretty hard to use your imagination. This is a cabin in the forest and the people in it are snowed in for the winter; that might be ok if they had plenty of food but they don't and before spring one of them might starve to death.

Story 10 Card 13B**

This little kid has had a beating and now he's getting over it and getting ready to go back out and play with his dog. All a part of growing up, I guess.
SUBJECT 19

This boy has been called into the headmaster of this large Eastern prep school for being out of his room at night after hours. Unfortunately he hasn't any excuse and he's going to be punished and probably thrown out of school. Looks like no Yale for him.

Story 2 Card 19

Mayflower II bouncing around on rough seas and it looks like a real storm is coming for more rough times. That Mayflower II is a real idea, isn't it?

Story 3 Card 8GF**

She is in a real state of shock. Let's see, maybe a burgular has just left and taken everything that she had. Now all she can do is wait for husband to come home since she hasn't thought of the police or anyone but her husband.

Story 4 Card 20

Beautiful autumn day in the forest and this person is taking a walk there thinking about nature and his life and things like that. That's about all there is to it but I think that this picture is very nice and peaceful.

Story 5 Card 11**

This one isn't quite as peaceful. It is in the days of King Arthur and his knights of the Round Table and castles, obviously. There are some figures going across the moat into the castle and a dragon is looking out of the trees at them. They pay him no heed since dragons are fairly common in that day and age and no one thought much about them, sort of like we are about cars. If they got nosey they could always be handled.

Story 6 Card 15

My but he has strange eyes, they're slanted and yet he's not Oriental. Strange. Of course he is in a cementary and praying before a grave, that's about all there is to that.

Story 7 Card 14

A boy on the threshold of life, examining his future and what it means to him. For three minutes he can foresee the future and all about everyone that he knows. This one is dramatic isn't it. After he sees the future he will live his life the way he would have anyway. I see
a real moral in this story although I didn't think of it at first or on purpose.

Story 8 Card 9BM**

Oh, this is like last summer when we cycled through Europe on one of those student tours. Well, we stopped in lots of places, but this looks like the high and plenty hot plains of Spain. We could only make about five miles and then everyone would have to stop and rest for about an hour. It was certainly a relief to get in France and the cool mountains where it is really cool. Yes, I'd say that these people are hostlers and having a great time. I'd like to go back again this year.

Story 9 Card 12BG**

At a lake or a stream on the Fourth of July. Usually there are a million people at these places on the fourth. A typical small American family came here this Fourth just like they have for the last ten years. One of the kids got too close to the road and got killed by a car and while the parents were talking to the sheriff, the other girl drowned in the stream. The mother was so emotional that she killed herself and that is the end of the story. The moral is to stay home on the Fourth of July.

Story 10 Card 13B**

The beginning of a success story. This little boy is a farm boy, obviously and yet he will do as best as he can in school which is real good and then he will get a job at a big industry, say General Motors. Soon the boss's daughter will fall for him and then they will get married. Soon after the business will fall into his hands. When they have grandchildren they will constantly tell them about Grandfather's rise to fame.
SUBJECT 20

Story 1 Card 15

During the summer and this college professor is walking along thinking about his students and what a joy it is to teach. Finally he comes to a graveyard and enters it and gazes around. Then he, he leaves and continues his walk.

Story 2 Card 11

Two figures running across a drawbridge. One of the knights has just rescued his friend from the dragon and is helping him to the palace. The dragon had pounced on the knight and ripped off his clothes and that is why he is naked. He is still dark because he is very hairy.

Story 3 Card 7BM

These two men have met in a bar and the older one invites the younger to his apartment for a nightcap. They are now talking about politics, and the world situation, and finally they will, they will talk about sex. As the conversation gets more intimate the older fellow moves behind the young man and starts to rub his shoulders. The young man can see the dark grey hair on his hands, it is curly and heavy and he is very hairy. He is kinda' scared but excited. The older man is a queer person and finally rapes the boy. At the end of that the boy finds that he liked it. And how's that for being a dramatic story.

Story 4 Card 9BM

Lying around after work on a survey crew for the Forest Service. They, all the guys are full, you know that you get real good meals in the Forest Service, and they are kinda' tired. This young man reaches out and gets fresh with another fellow and the man smashes him in the teeth. The young fellow doesn't understand it; he can't figure it out, he was only playing.

Story 5 Card 8GF

The teacher in this public school called to tell this mother that her son is a little different and the kids at school are telling him about it. All the mother can do about it is sit and think, she is scared and shocked, I guess you could say. Then she thinks what the dickens, he can still lead a normal life.

Story 6 Card 14

Looking into a public bath house in ancient Rome. This young
boy sees the men all laying around being rubbed with oils and for some reason it really excites him. There is one man in particular who looks exactly like someone that he knows. He is middle-aged with iron grey hair and is lying naked on a couch with oil being rubbed all over him. His eyebrows are black and bushy and the lots of hair on his chest and legs and arms is grey. He is heavy but not really fat and very handsome with flashing black eyes that are always smiling.

Story 7 Card 20

Waiting for a friend to come out of the bar so that they can go home and eat dinner. The friend is in the bar talking to another man and he is getting very jealous and wants him to hurry. The friend is tall and blond and very well built; used to play football.

Story 8 Card 19

A resort in the mountains for a group of businessmen who take a vacation from their wives and have a real party. This time one of them brought a couple of high school girls along for the party and they are having a gay time. No one is getting hurt they are just having fun.

Story 9 Card 12BG##

This is where this college boy took his girl and they went swimming. They didn't have any swimming suits so they went naked and the guy got excited and chased the girl into the brush. It was playing and they ran into the woods and there they met a bull that gored the girl. The boy ran off and called the farmer.

Story 10 Card 13B##

Watching the farm workers going out to the fields in the morning. They, it is hot and they all have their shirts off and it is easy to see how powerful their muscles are and how tanned they are and the hair on their chests and arms. This boy wishes that he could go out into the fields with them and work and play in the sun and warmth.
SUBJECT 21

Story 1 Card 20

Just a man leaning against a telephone pole with his hands probably in his pockets and it is night and there isn't much light from the town or city. Probably waiting for a bus.

Story 2 Card 9BM**

Just a bunch of men lying around probably after work at noon after they have eaten their lunch and are waiting to go back on the job.

Story 3 Card 11**

I can't really tell what this is unless it is like a dream. I guess that it is. A snake is sticking its head out of the brush and is going to eat that little frog on the rock.

Story 4 Card 19

Just a boat sailing in the Pacific Ocean and going to a South Sea island where it will get a cargo.

Story 5 Card 12BG**

A stream that looks real peaceful but has a lot of underwater and pull. It has real big fish in it and many people come there to fish. Every now and then one gets dragged under and drowned.

Story 6 Card 7BM

Just two men talking, conversing about things in general. They are both doctors and are having a rest after a tough operation.

Story 7 Card 15

Caretaker of a cemetery who goes all the time to the new graves to see what kind of flowers are left to take home to his wife for their living room.

Story 8 Card 8GF**

She is just sitting and waiting for her husband to come from work and take her to the movies. She wants a little vacation from the heat and kids and housework; any movie will do the trick.
Story 9 Card 14

Just a man looking into a blast furnace watching the junk burn. The blaze is very hot but he has to watch it to see that everything is going all right.

Story 10 Card 13B**

Just a little boy that looks very interested. He's possibly watching a dog or cat fight out in front of him and this is interesting to him.
Subject 22

Story 1 Card 7BM

Two men well dressed and with modern clothes, talking to each other. I would say that it was pretty serious judging from the expression on their faces. The older man has a fatherly look and is wearing a mustache, the kind that isn't seen much anymore. Perhaps they are speaking about the young man's future; perhaps the young man is the older man's son.

Story 2 Card 11**

A scene at the bottom of the ocean. The rough, jagged areas are coral and sea life. The head of a moray eel is seen at the background and he is looking at the two crabs that are on the piece of coral that forms a bridge over the sand. There is even a soft, quivering motion to the picture like those that are taken under water.

Story 3 Card 9BM**

Some army draftees on the firing range at Fort Ord. They have on their fatigues and are resting after trying to qualify with the M1. It is very hot at Fort Ord and the rest feels wonderful.

Story 4 Card 20

Across the street from the movie theatre and the young man is waiting for his girl to get off work as a usherette. After she gets off work they will go three blocks further down the street and then they will go to another movie that they both have seen and this will be fun because there is nothing else to do for them.

Story 5 Card 8GF**

Boy this is familiar. This woman is waiting for her turn in the dentist's office and she is thinking about it and what it will be like. Soon the nurse will call her name and she will have to go in and then... The dentist will drill her teeth and it will really hurt but soon it is over and then you know that your teeth are ok for a little while longer.

Story 6 Card 15

A pallbearer at a funeral that has stayed behind after all the crowd has left and gone home. It is hot in the cemetery and he is just standing and looking and... Very soon now he'll go home and forget all about being a member of the
funeral party and eat a big supper and watch TV, the fights on TV and put the kids to bed and go to sleep as if nothing had happened.

Story 7 Card 12BG**

A small tributary of the Missouri River and a farmer is riding in the distance looking for a cow that has disappeared and just before she was to have a calf. He'll find her caught in the quicksand where she has been so long that she starved to death. In an attempt to get her out his horse will catch a foot in the sand and struggle to get out and break a leg and that's that.

Story 8 Card 19

A tornado rushing over a little house on the Kansas prairies in the days before the turn of the century. The tornado has been blown into the shape of a grotesque human figure and is a real symbol of what is to come. This particular tornado will smash the house and then blow on its way.

Story 9 Card 13B**

A little boy that lives on a farm as an only child, is sitting on the farmhouse, no on the doorstep of the smoke house, wishing that he had a friend to play with since the closest neighbors are five miles away. The only thing that he can do all day is chase the animals around and sit and think by himself.

Story 10 Card 14

This is symbolic or a dream. This young fellow is looking into his future and it is bright. Probably a dream; yet it might not be. But every time that it is possible to look into the future it is also possible to see all things that happen and not just the good things. In this case the boy can foresee the death of his mother but that is all that isn't good; the rest is all all right.
SUBJECT 23

Story 1 Card 12BG**

A rather peaceful looking scene but still misleading. Under the surface, the calm surface of the water lives a monstrous old bass that kills all the young fry in the stream. Some day though he will be landed by a fisherman and real peace will be there, until the next generation grows up.

Story 2 Card 9BM**

These are the group of fishermen that caught the old bass. Middle of the hottest day of the summer and they haven't had the least bit of luck. After the nap and the heat passes they can go and fish in peace.

Story 3 Card 7BM

A pupil-counselor situation. This student hasn't been doing terribly well on his grades and has gone to see the counselor to talk about it. The counselor seems to be doing some serious talking to him and he will help him.

Story 4 Card 13B**

This is tough, I can't seem to make much out of it, other than this little, small boy is sitting in the doorway of the cabin. It doesn't look like it is really good enough to be a regular house and yet the boy doesn't look as if he is really poor, only dressed that way because it is summer. Maybe it is a summer house and the boy is up at the summer house and half way wishes that he could be back in town to go to all the movies that he wants to and have all the conveniences... the privileges that he misses.

Story 5 Card 11**

The earth following an upheaval of some sort, no, following an "H" bomb explosion. The Russians and the Americans were trying to exterminate each other the way that they do and something backfired and here they are, nowhere. The few people remaining are like savages and kill each other for a few scraps of food.

Story 6 Card 15

This is a strange picture. I get the impression that this man doesn't really belong in the picture, in the graveyard. He would have no reason to be there, since he isn't, he isn't... Well this is a strange one.
Story 7 Card 20

A campus scene. The man is hanging around the library trying to get a look at this girl that he is in love with, yet she doesn't know anything about it yet. Finally she comes out, loaded down with books and he decided to take a chance and goes up to her and asks if he can carry her books. She thinks that he is being fresh and slaps him and drops her books.

Story 8 Card 8GF**

This is the same girl after she has gotten back to her room and had a chance to think about what she did. She is sorry and wishes that she hadn't slapped him because she had also noticed him and really wanted to strike up an acquaintance.

Story 9 Card 19

Some kind of animal waiting over the burrow of another animal getting ready to pounce on him when he comes out or... when he sticks his head out of the hole. I don't think that the gopher will venture out since he is too old and wise to take such unnecessary risks.

Story 10 Card 14

Some girl waiting to get into the house after the fire. The fire is still blazing and she is watching it from the vantage point of the porch. It didn't do any real harm since all her parents possessions were insured.
SUBJECT 24

Story 1 Card 8GF**
Some woman who was just hit over the head and has just come conscious again. Her eyes are all glassy and her head is aching and she is dizzy.

Story 2 Card 7BM
Two advertising men talking over a big deal that they may swing. The old man is sorta telling the younger one the ropes and what to expect.

Story 3 Card 13B**
Old log house with a kid perched on the door. Not much to say about this one or the kid; I don't know a thing about kids.

Story 4 Card 12BG
Right near the old mill pond where the kids come to catch pollywogs and climb the trees and fall out of them and build club houses and all that they do. We had a mill pond in our town when I was a kid.

Story 5 Card 14
Some person looking into a room at some people who're, they're... they're watching TV. Pretty soon he'll come into the room and turn off the set and make everyone mad.

Story 6 Card 19
I don't have the slightest idea what that could be unless it is, nah, not that... I don't know; that is really impossible, imagination or no imagination.

Story 7 Card 11**
Another hard one. A scene underground and this angle-worm is squirming through the dirt and wiggling his way to the surface, I suppose. That's all I can get for that one.

Story 8 Card 15
Where do you find these? Well, here goes. A devil gloating over the last man that he murdered. After gloating for awhile he'll drop down to his kingdom.
Story 9 Card 9BM**

These men are resting after a terrific fight. The four of them were greatly outnumbered but they won. The young one got it in the stomach and is pretty sick. They'll get over it and will do it again.

Story 10 Card 20

Fall, or spring and this guy, man is walking around the town looking for something to do. He won't find anything and will go home and go to bed and be better off.